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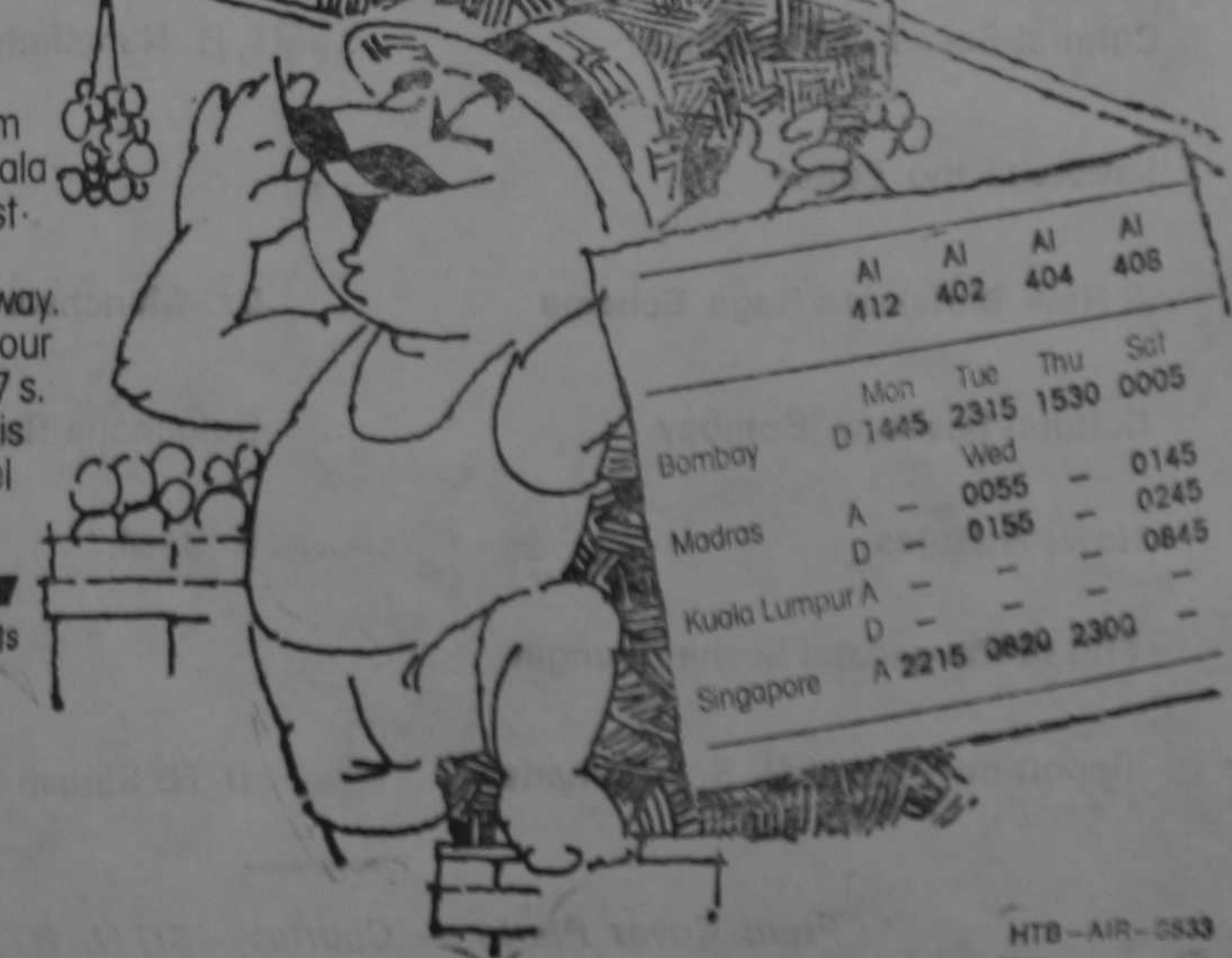
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Margadarsi Sesa Iyengar

By

T. S. PARTHASARATHY

In the long and colourful history of Carnatic music, only a handful of composers have the unique distinction of being known as 'Margadarsis' or pathfinders who explored untravelled regions to mark out a new route. Melattur Virabhadrayya, on whom Subbarama Dikshitar bestows lavish praise in his 'Sangita Sampradaya Pradar-sini' (1904), was called a 'Margadarsi' for giving shape to the present madhyama kala style and composing many a Daru, Padam, Tillana and Svarajati, with new features not handled by earlier composers. Govinda-samayya (c 1700) of Karvetnagar was known as the 'Tana Varna Margadarsi', a pioneer in the art of composing Tana Varna-s of rare merit. The great Puran-dara Dasa was a 'Margadarsi' in many ways although he is generally referred to as the 'Pitamaha' (grandfather) of Carnatic music.

Sources of Material

Sesa Iyengar (early 18th century) is the only composer who was called a 'Margada- rsi' even by his own contemporaries. We are, naturally, obliged to the savant, Subbarama Dikshitar (but for whose labours the biographical details of many composers would have remained a sealed book to us) for a brief account of Sesa Iyengar and his kritis. But even the usually well-informed Dikshitar could get only fragmentary information about Sesa Iyengar.

The following is a translation from the Telugu original of Dikshitar.

"He was a Vaishnava Brahmin. He was a scholar in Sanskrit and music and a devotee of Lord Ranganatha. He returned after a long stay at Ayodhya and lived at Srirangam composing many devotional kritis in Sanskrit on Ranganatha. As he hailed from Ayodhya his mudra in his kritis was 'Kosala'. He collected all his songs in book form and left them with the temple archakas asking them to place them at the feet of the Lord during the Ardhajama puja. When he went to the temple the next morning and scrutinised the book, he found that only sixty kritis had been left and the others obliterated. These sixty compositions accepted by the Lord Himself are now in vogue. The Pandits of those days praised his Sanskrit style and called him 'Margadarsi'. It is believed that he lived before Ghanam Sinayya".

(Incidentally, Ghanam Sinayya was patronised by Vijayaranga Chokkanatha Nayak (1701-1731) who was the grandson of Tirumala Nayak of Madurai. Sinayya was the author of the Telugu kavya 'Sasanka Vijayamu' and a large number of kritis and padams with the 'Mannaruranga' mudra including the well-known 'Siva dikshaparuralu' in Kuranji).

A Rare Kriti in Rare Kapi

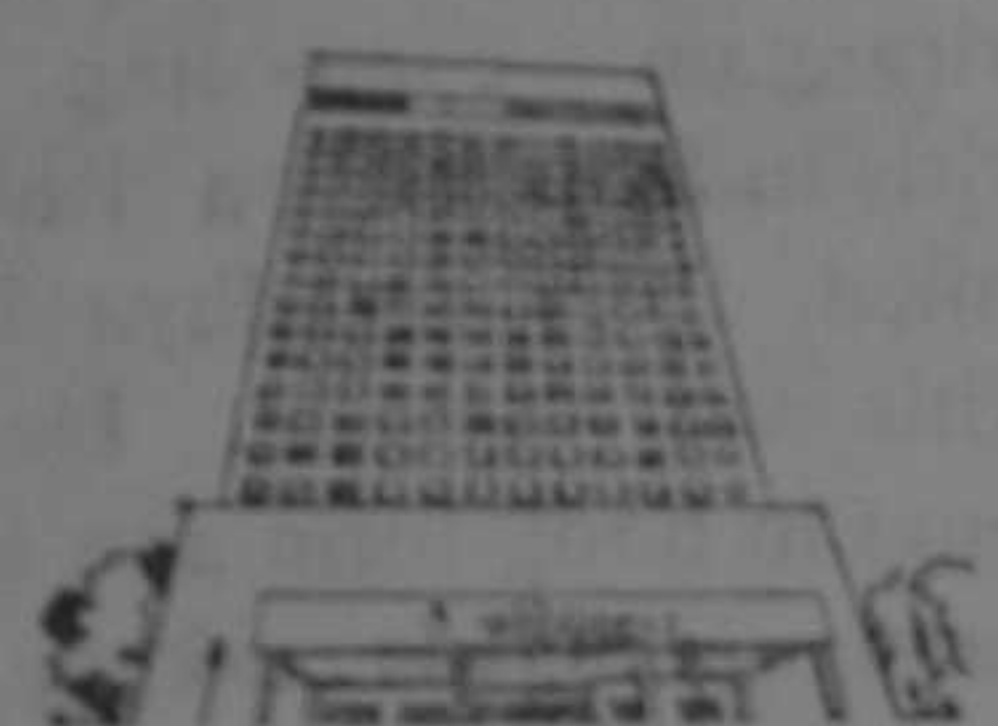
It is also surprising that Subbarama Dikshitar could get the notation of only one kriti of Sesa Iyengar viz. 'Rangapate' in the raga Kapi.* This raga, incidentally, is not the present Kapi, Hindustani or other-wise, but the Kapi of the Venkatamakhi

*The text of the Kriti with notation is published at the end of the Journal

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school which is a bhashanga janya of the 22nd Mela, Sriraga. Venkatamakhi says in the lakshana sloka '*Kapi ragascha sampurnah sagraha sarvakalika*' (Kapi raga is a sampurna, having shadjagraha and can be sung at all times). This raga, which is now known as Karnataka Kapi, had a long evolution over the centuries and according to Subbarama Dikshitar, some Vidwans in his time used to sing it with occasional prayogas employing Kakali nishada and Antara gandhara.

Besides the Sesha Iyengar kriti mentioned above, Dikshitar has furnished with notation the following kritis with the above lakshanas:

- Venkatachalapate - Manipravala kriti by Muthusvami Dikshitar.
- Sevimpa ramma - Virabhadrayya.
- Nivu nannu brovavale - Srinivasayya.
- Diname sudinamu - Bhadrachala Ramadasa.

Some More Kritis

While rummaging the manuscripts of the Madras Oriental Manuscripts Library for some material on Arunagirinatha, I came across a palm leaf entitled '*Dikshita kritayah*' and on opening it I found that it contained a few long kritis of Margadarsi Sesha Iyengar with the '*Kosala*' mudra. Since the kritis were all in Sanskrit, the copyist perhaps thought that they were the compositions of Muthusvami Dikshitar. I had the songs copied out.

A Treasure Trove

Later, I came across another rare manuscript in Telugu Script preserved in the family of Vina Kuppayyar, a distinguished disciple of Tyagaraja. This manuscript is written on imported paper bearing the watermark E. Wise & Co., (1826) which, I later understood, was a

paper agency at London. The manuscript contains 327 songs by various composers but mainly those of Tyagaraja. I was thrilled to find the following ten kritis of Sesha Iyengar with the Kosala mudra:

- Pahi gopavesha - Kalyani - Adi
- Kalaye tavakina - Saveri - Adi
- Pahi Sri Ramaramana - Athana - Adi
- Pahimam Sri Raghunayaka - Begada - Misram
- Site vasumati sanjate - Asaveri - Adi
- Ranganayaka bhujanga - Kedaragaula - Adi.
- Deva deva anupama - Bhairavi - Adi
- Narasimha bhavayami - Brindavana saranga - Ata.
- Rama satyakama - Nayaki - Rupakam
- Seve Srichoranatham - Durbar - Adi

More Discoveries

In 1979 Sri T. Kodandaramaiah, Professor of Telugu in the Madurai-Kamaraj University, wrote to me that he had secured a Telugu manuscript, belonging to one Ananta Gopala Bhagavata, a Saurashtra musician, which contained among other songs, 26 kritis in Sanskrit mentioned as '*Seshayangari kirtanalu*' and '*Kosalam kirtanalu*'. I requested him to copy them out and present a talk on them during the Experts Committee meetings of the Music Academy in December 1979. His paper revealed that in addition to the ten kritis listed above, the following sixteen kritis were found in the Madurai manuscript:

- Anjaneya paripalaya - Mohana
- Gopala pahi divyarupa - Dhanyasi
- Sriranga sayinam - -do-
- Jaya jaya Srirangesa - Bhairavi
- Srinayaka mamava - Punnagavarali
- Mamava Raghuvira - Asaveri

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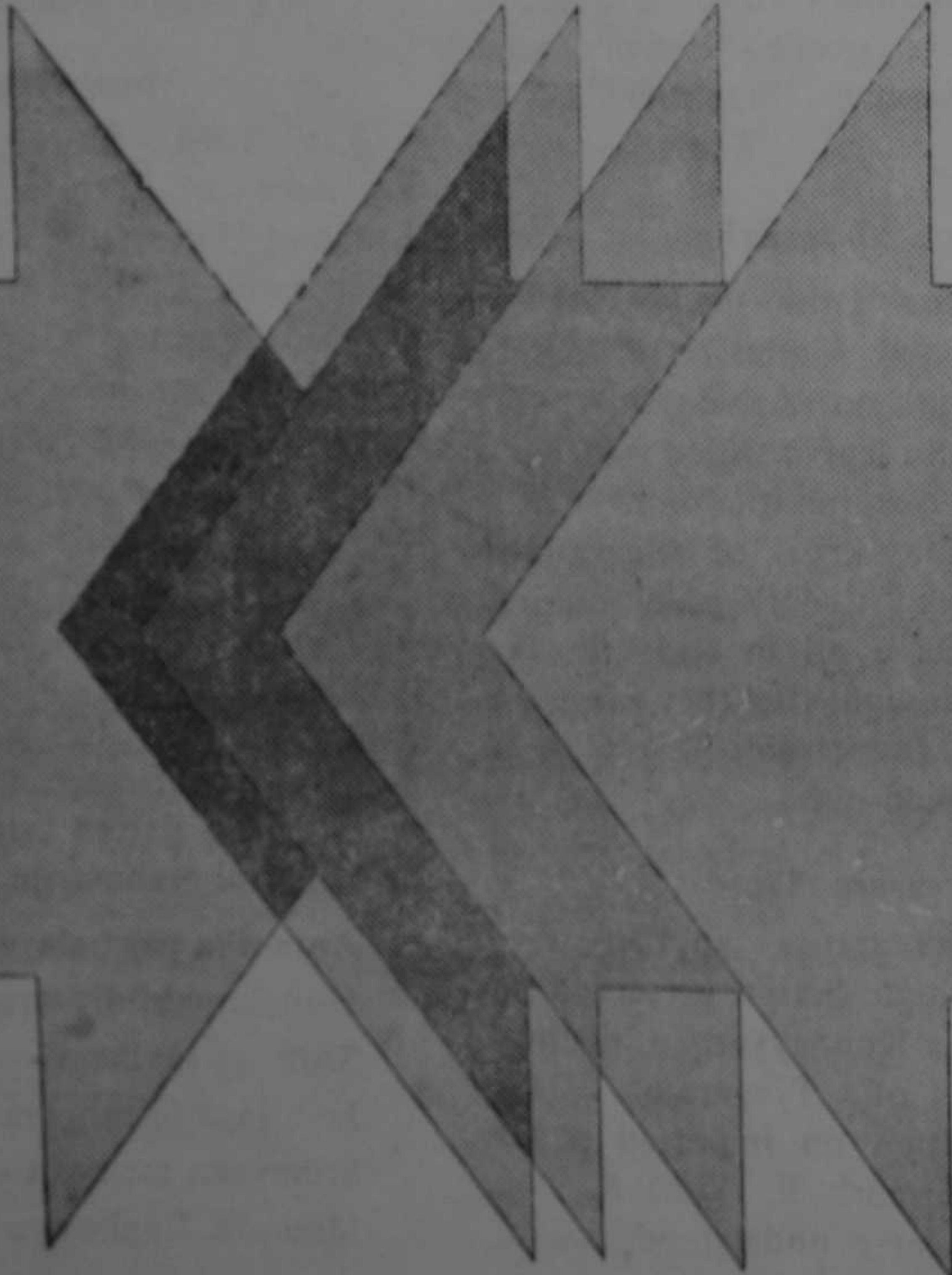
This kind of activity results in a chain reaction releasing the energy for greater development. From the nuclear technological base we launched into space technology. And long before that, in 1938, we developed Indian manufacturing capability. Then it was restricted to dairy equipment. Today, we have the know-how and can do in every field of engineering—food, chemicals, petrochemicals, fertiliser, cement, steel, paper and pulp, power...



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And in today already walks tomorrow

—Samuel Taylor Coleridge



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Sri Raghuvara sugu-
nalaya - Ghanta
Pahi Sriraghuvara - Todi
Kamalanayana Yaduvara - Purva-
kalyani.
Nathavanasmi Vipranarayana - Todi
Vande Vakulabharanam - Mukhari
Pahi mam Sri
Ramachandra - Punnagavari
Re manasa chintaya - Kalyani
Vandeham Karisaila - Dvijavanti
Rama palayamam - Bhairavi
Vande Govindarajam - Sankara-
bharanam.
Sarasadhanayana - Surati
Kosalendra mamava - Madhyamavati
Janaki manoharaya - Dhanyasi
Mandasmita mukhara-
vinda - Kedaragaula

The following three kritis were found in some publications :

Seveham	- Kedaragaula
Srirama	} - Raga not furnished
Jayarama	
Nila jimuta	

Another old source from which we get 18 kritis of Margadarsi Sesha Iyengar is the 'Sangita Sarvartha Sara Sangrahamu (Gana Sastramu) published originally in 1859 and republished in 1885 and 1917. This is a compilation by one Tirunagari Vina Ramanujayya, edited by Katrambakkam Kesavacharya and published by Bhuvanagiri Rangayya Setti. The later editions were edited by different Vidwans. Apart from the kritis mentioned earlier in this article, this book contains the following additional kritis :

Sri Raghuvara - Saveri - Adi
Kamala nayana-Begada - Adi

Sri Rukminisa - Athana - Adi
Karunabdhe - Surati - Adi
Raghunayaka-Karnata Saranga-Ata
Chapu
Palaya mam deva- -do- -do-
Vasavadi geya- -do- -do-
Kalayeham - Surati-Adi
Vanchita phalam dehi-Kambhoji-
Jhampa

40 Kritis in 23 Ragas

In all about 40 Kritis of Sesha Iyengar can be traced and they are set in 22 or 23 ragas of Carnatic music. All the ragas employed are time-honoured rakti ragas and it is obvious that the composer was not influenced by the 72 Melakarta scheme of Venkatamakhi even if he was aware of it. Karnata Saranga is a rare raga and even ragas like Brindavana Saranga, Ghanta and Dvijavanti may be described as uncommon ones. It is a pity that the tunes of only a handful of this pathfinder's kritis have survived. Apart from the notation of 'Rangapate' (Kapi) furnished by Subbarama Dikshitar, 'Sri Rukminisa' (Athana) and two or three other kritis are known to a few genuine music lovers.

Maharaja Svati Tirunal

How, then, are we to justify Sesha Iyengar's title 'Margadarsi', invariably used in all editions? It is here that a rare but slender volume in Sanskrit entitled *Muhana prasa antyaprasa vyavastha* attributed to Svati Tirunal Rama Varma Maharaja of Travancore (1813-1847) comes to our help. I say 'attributed' because, although the Sanskrit version was published at Trivandrum in 1946, the manuscript was procured from Tanjore in 1939 by Pandit R. A. Sastri. But no Tamil version of the work exists and there are two manuscripts in Malayalam containing a translation of the

work. The work has been mentioned as one among the Maharaja's works by both K. Chidambara Vadyar and Mahakavi Ulloor Parameswara Iyer and the latter published the Malayalam version from Ernakulam. The fact that Svati Tirunal has modelled many of his kritis following the pattern set by the Margadarsi bears irrefutable testimony to the theory that the above short treatise was written by the Maharaja himself.

Principles of Sabdalankaras

The 'Muhana prasa antya prasa vyavastha' deals with the principles of using the sabdalankaras—muhana, prasa and antyaprasa - in musical compositions in Sanskrit, a subject not met with in any work on the theory of music. All the examples cited are from the kritis of Margadarsi Sesha Iyengar. Muhana (called Monai in Tamil) is the sabdalankara by which the same letter as in the beginning of an avarta or any of its substitutes occurs in the beginning of the second avarta. e.g.

"Dinakara Kula dipa !

Dhrita divya sara chapa !"

Prasa, (called Edukai in Tamil), is the repetition of the second letter in the first avarta in the same position in the subsequent avartas. This is concerned only with consonants, not vowels. The example given in the book from Sesha Iyengar's kriti is :

"Tanuja sarana pa-
vanaja mukha pari-
jana ! jagadahita-
danuja madahara!
manuja tanu dhara!
vanaja dala nayanal!"

Antyaprasa is the repetition of a letter or group of letters at the end of the avarta.

It differs from prasa. For instance, a word like netram can have antyaprasa only with words like gatram, sutram etc. e.g.

" Kalaye
Tavakina charana Kisalaye"

'Antarukti'

The most interesting part of the book deals with a feature called 'Antarukti' not mentioned at all in any other work on music. This is the use of one or more syllables between two words which are in muhana or prasa, for the sake of tala. e.g.

"Hanumantam chintayeham pa—
Vana"

Here the word 'pavana' is split to provide 'vana' as prasa to 'Hanu'. The syllable 'pa' is therefore the 'antarukti'.

The 'Muhana prasa antyaprasa vyavastha' is thus a treasure trove to musicologists and to those who wish to compose kritis in accordance with time honoured sabdalankaras. In the beginning the author says :

"The three sabdalankaras used in composing sahitya for music are muhana, prasa and antyaprasa. Although the rules for such compositions in Telugu and Tamil are well recognized, there is no set of rules for compositions in Sanskrit. We have, therefore, to accept certain norms that are found in the kritis of the poet known as Sesha Ramanuja kavi who has composed only in Sanskrit".

A Kavi From Ayodhya

It is interesting to note that Sesha Iyengar is referred to here as Sesha Ramanuja Kavi. There is no difficulty in identifying this poet as Margadarsi Sesha Iyengar as there is a paper manuscript in the Trivandrum palace library entitled

'Seshayyangu kirtanam' which contains kritis with the 'Kosala' mudra. M. Krishnamachariar, in his 'History of Sanskrit Literature', says that Sesha Iyengar mostly lived at Ayodhya and settled at Srirangam in the latter part of his life. We have to presume that the kritis of Sesha Iyengar were collected in the Tamil Nadu area by Shat-kala Govinda Marar who toured the region as a cultural ambassador of Svati Tirunal and had meetings with Tyagaraja and perhaps other prominent vaggeyakaras. Or, one of the several musicians from Tanjore, who were in the court of the Ruler, might have supplied him with the compositions of Iyengar.

Candid Indebtedness

Having spelt out the principles of employing sabdalankaras in musical compositions in Sanskrit, following the patterns set by Sesha Iyengar, it is no wonder at Svati Tirunal himself followed them in his Sanskrit compositions. The Maharaja was a master of that language but he did not hesitate to borrow phrases like 'palita bhuvana samudaya' from Iyengar. But the unique tribute he has paid to his illustrious predecessor is the kriti 'Bhogindra sayinam' which is entirely modelled after Iyengar's beautiful kriti 'Sriranga sayinam'. Let us compare the two kritis :

Margadarsi Sesha Iyengar's kriti

Pallavi : "Sriranga sayinam sakala
subha dayinam Chintaye-
ham sada hridaye

Anupallavi : Karunya sausilya
saurya vatsalyadi Kal-
yana guna jalanidhim -
deva devam"

Svati Tirunal's kriti

Pallavi : "Bhogindra sayinam puru
kusala dayinam purusham
sasvatam kalaye

Anupallavi : Vagisa Gaurisa vasava-
dyamara parivarabhi
vandita padam Padma-
nabham".

Both the Kritis are in Dhanyasi.

Inspiration to Tyagaraja

It is natural that Tyagaraja, who appears to have been thoroughly acquainted with the compositions of most earlier composers like Sadasiva Brahmendra, Bhadrachala Ramadasa and Narayana Tirtha and had kept some of their kritis as his models, was also influenced by Margadarsi Sesha Iyengar to a considerable extent. Since several of Sesha Iyengar's kritis are in praise of Lord Rama, it suited Tyagaraja to borrow some choice expressions from the former's songs. The following are a few examples :

Danuja megha prabhanjana

Agha jalada samira - Dyuti jita ayuta
virochana

Divya guna sandra - Tarani kula
jalanidhi soma

Patita Lankesa - Bhavya guna
manikosa

Narada gana lola - Jaladhi gambhira

Karuna varunalaya - Kandarpa sata
koti

It is also interesting to note that Tyagaraja has commenced some of his kritis with words identical with those of Iyengar like 'Sri Raghuvara sugunalaya', 'Sri Rama Jayarama' and 'Re manasa chintaya'. Tyagaraja's mangalam song 'Janakinayaka niku' in Dhanyasi closely follows 'Janaki manoharaya' in the same raga by Sesha Iyengar.

Sometimes we find Tyagaraja incorporating an entire charanam from Iyengar. The passage;

‘Pankajapta harinanka nayana Sri—
Danka suguna makaranka janaka
mam”

in Tyagaraja's kriti ‘Pahi Parama dayalo’ in Kapi is obviously based on “Pankajapta harinanka nayanamakaranka janaka samraksha mam” in Iyengar's kriti ‘Ranganayaka bhujanga sayana’ in Kedaragaula. This is no slur on Tyagaraja as he apparently wished to pay his homage to an illustrious predecessor who is referred to in Sanskrit as an ‘Abhiyukta’. Such examples are common in literature.

The Pathfinder

Although most of the kritis of Sesa Iyengar are in praise of Lord Ranganatha of Srirangam, some are in praise of Lord

Rama as a result of his long stay at Ayodhya. The other songs are in praise of Narasimha, Anjaneya, Nammalvar, Ramanuja, Sita etc and Iyengar mentions Vedanta Desika in one of his kritis. The kriti ‘Sri Rama Jaya Ram Jaya jaya Rama’ (which incidentally is the thirteen-lettered mantra taught by Samartha Ramadasa) has 30 charanas covering the entire Ramayana story and served as a model to similar kritis by Svati Tirunal and Tyagaraja. A comparative study of the Margadarsi's kritis with those of other composers in Sanskrit may yield many more examples of the former's influence on later composers.

Sesha Iyengar was thus a ‘pathfinder’ (Margadarsi) in every sense of the term and his kritis deserve greater popularity even if they have to be set to music afresh like those of Annmacharya and Svati Tirunal.

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“Endharo Mahaanu Bhavulu”

(Tyagaraja's Pancharathna Kriti In Sri Raga)

by

E. N. PURUSHOTHAMAN

Introductory

This is the most famous of the Pancharathnams. Is it because of the grand take-off, which arrests your attention at once? Or, is it because of the lambent beauty of Sri Raga? Or, is it because of the spontaneous tone of utter humility with which the Keerthanam starts and then narrates the hoary names of eminent seers and singers of yore, who are the heavenly harbingers of the sacred ‘sangeetha sampradhaya’? Or is it because of the magnificent tempo created by the combination of all these sterling qualities? God knows! The moment this song starts it galvanises the audience. There is something superb in this song indeed.

Homage to Nadhopasakas

One of the great virtues of Thyagaraja is, he often pays his homage to the renowned nadhopasakas of the past, both celestial and terrestrial, who are still adored to this day as the preceptors and exemplars of this divine science and art. We get glimpses of this glorious galaxy in songs like Sangeethajnanamu, Aanandhasaagara, Naadhopaasana and Vidhula-kumrokkedha. We find the Thrimoorthis themselves there, with their spouses. I believe Thyagaraja also belongs to this galaxy.

Another recurring theme of Thyagaraja is ‘marmamulu’. In this song he

says, “Bhagavatha Ramayana Geetha-adhi Sruthi Saasthra Puraanapu Marmamulan”. In Geetharthamu in Surati raga he says “Hari Hara Bhaaskara Kaaladhi Karmamu Lanu Mathamula Marmamula Neringina”. He also speaks of “Naadha Marmamula” often. Marmamu means, a vital part, secrecy, mystery, dissimulation and hypocrisy, according to Brown. But, in common usage, ‘marmamu’ means ‘rahasyam’. This word marmam seems to have a spiritual connotation. It even sounds like that.

The Heart of the Matter

From my very limited knowledge, very limited experience and very limited low level capacity for reflection, I feel that almost every subject under the Sun, physics or chemistry or mathematics or physiology or medicine, ends at a point, beyond which it is a mystery. Once in a millennium, a Mahaa Purusha comes on this earth and illumines the path of knowledge to a little more extent and pushes beyond a little more the mystical dead end. Still the dead end remains. I wonder whether I have made myself clear. In other words, every subject, even music, has a soul or a spirit, hidden very deep, and only when we comprehend this soul or this spirit, can we understand the subject fully and properly. Every raga has got a soul and only when we can see and discern that soul with the inner eye can

we delineate the raga with the appropriate feeling and fervour, with meaning. I believe this is what Thyagaraja means by 'marmamulu'. It is mystic knowledge.

Shanmathas

There are different classifications of Shanmathas. In 1969, the senior Aacharya of Kanchi Kaamakoti Peetam conducted a Shanmatha Conference at Madras. The followers of Aadhi Shankara, who is said to have unified the Shanmathas, have classified them as

Saiva, Vaishnava, Saaktha, Soura, Gaana pathya and Koumara.

One more recurring them in Thyagaraja is 'dhurmathamulu', which occurs in this song also. But I am yet to find out what these 'dhurmathas' are.

It is interesting to hear from this seer and singer that the pleasure of knowing and enjoying or knowingly enjoying the bhaava, raaga and laya lengthens one's life.

TRANSLITERATION

Endharo Mahaanubhavulandharaki Vandhanamu	"Endharo"
Chandhuruvarnuni yandhachandhamunu Hrudhayaara	
Vindhamuna joochi Brahmaanandha Manubhavinchu Vaa,	"Endharo"
Saamagaanalola Manasijalaavanya Dhanya moorthanyu	"Endharo"
Maanasa Vanachara Vara Sanchaaramu Nilipi Moorthy Baaguga	"Endharo"
Podagane Vaa,	
Saraguna Paadhamulaku Swanthamanu	
Sarojamunu Samarpanamu Seyu Vaa,	"Rndharo"
Pathitha paavanudane Paraathparuni Gurinchi	
Paramaarthamagu Nijamaargamu Thonu Baaduchunu	
Sallapamutho Svaralayaadhiraagamulu Theliya Vaa,	"Endharo"
Hariguna manulagu Saramulu Galamuna	
Sobhillu Bhaktha Kotulilalo Thelivitho Chelimithe,	
Garunagalgi jagamellanu Sudha-dhrusitiche Brochu Vaa,	"Endharo"
Hayalumeera Nadalugalgu Sarasuni Sadhaa	
Kanula goochuchunu Pulakasareerulayi yaanandha	
Payodhi Nimagnulaiyi Mudhambanenu Yasamugala Vaa,	"Endharo"
Paramabhagavatha Mownivara Sasi Vibhakara Sanandhana	
Dhigeesa,	
Sura Kirupurusha Kanaka Kasipu Sudha Naaradha Thumburu	
Pavanasoona	

Baalachandhradhara Suka Sarojabhava Bhoosu ravamulu	
Paramapaavanulu	
Ghanulu Saasvathulu Kamalabhavasukhamu Sadhaanubhavulu	
gaaka,	"Endharo"
Nee Menu Naama Vaibhavammulunu Nee Paraakrama	
Dhairyamula Saanthamaa	
Nasamu Neevulanu Vachanasathyamunu Raghuvara	
Neeveda Sadhbhakthiyu	
Janinchakanu Dhurmathamulunu Kallajesinatti	
Neemadhi	
Neringi Santhathambunanu Gunabhajanaandha Keerthanamu	
Seyu Vaa,	"Endharo"
Bhagavatha Ramayana Geethadhi Sruthi Saasthra Puraanapu	
Marmamulan	
Sivaadhi Shanmathamula Goodamulan Muppadhi	
Mukkoti Suraantha	
Rangamula Bhaavamula Nerigi Bhaavaraagalayaadhi	
Sonkhyamuche	
Jiraayuvul Galigi Niravaadhi Sukhathmulai	
Thyagaraajaapthulaina Vaa,	"Endharo"
Prema Muppingonuvula Naamamunu Dhalaachevaaru	
Ramabhakthudaina Thyagaraaja vinuthunuki Nijadhaasulaina Vaa.	"Endharo"

TRANSLATION

There are so many great souls, to all of them I bow in obeisance,	"There"
Who enjoy infinite bliss, by seeing Him in the lotus of their own heart, like the moon, in beauty and grace,	"There"
O Reveller in the music of Saamavedha, enchanting like Manmadha, holy among the holymen,	"There"
Who restrain the mind, which is roaming about like a big monkey, beholding the Lord heartily, in all His fullness,	"There"
Who are eager to offer their very heart as a lotus at His feet,	"There"

Who know the art and science of music and talk and sing in true faith about the Supreme, who rescues the fallen and makes them pure,

“There”

Millions of devotees are there on this earth, who, wearing round their necks, strings of dazzling gems

“There”

Carved out of Lord's exalted qualities, preserve this whole universe by knowing a benign view of it, imbued with understanding, friendliness and love,

“There”

Feasting their eyes without a wink, with the figure of their beloved, pacing around with excelling grace, who are thrilled and immersed in the ocean of bliss, delighting in their glory,

“There”

Ardent devotees, renowned seers, the Moon, the Sun, Sanaka, Sanandhana, dikpaalakas, dhevas, kimpurushaas, Prahlada, Naaradha, Thumburu, Hanuman, Lord Siva, Sukha, Brahma, revered brahmanaas, the most pure, the great, the immortals, who enjoy infinite bliss perennially,

“There”

Who admire the glory of your name and form, your courage and valour, your tranquil mind, your liberal heart, your truthful speech, O noblest of Raghus, who develop a devotion for you, who have understood your mind, which has proved as false all evil creeds, who joyously and perpetually sing the praises of your divine qualities,

“There”

Who have grasped the secrets of Bhagavatha, Ramayana, Gita, sruthis, saastras, puranaas, the shanmathas, and the inner thoughts and feelings of the thirty three crores of dhevas, who had attained long life by basking in the bliss of raaga, laya and bhaava, who are devoted to Thyagaraja and are enjoying endless happiness,

“There”

Who recollect your sacred name, when their love begins to swell, who are true devotees of Thyagaraja who in turn is a true devotee of Rama

Comments

“Chanduru varnuni” is a controversial expression. A distinguished musician friend of mine who is publishing Thyagaraja Keerthanams with notations told me very recently that this cannot be “Chanduru Varnuni”, because it is well known that Rama was of dark complexion. It should be “Chanduru vadhanuni”, he said. Sriman Kalluri Veerabhadra Sastrulu who is the only Telugu commentator on Thyagaraja I know of, remarks: “Why so much, it won't be an exaggeration if we say that this song is a mirror for the broad siddhanthas of all Sruthis, Smrthis and Ithihaasas. That is why in the anupallavi itself he has brought out the importance of dhyanyoga and indicated the Visudhdha Chaithanya Roopa of Sri Rama”. In support of this he quotes the anupallavi in full, “Chanduru Varnuni” and all.

Prof. Diwakarla Venkatavadhanulu also gave a yoga interpretation for this expression, quoting a verse from Soundarya Lahari. He also said that Thyagaraja treated Rama not only as Rama but also as the supreme Para Brahma, so he has used this expression. Only the last sentence above I could understand; all the rest I could not. When I looked into the dictionary I found “varna” also means “roopa”. What a pleasant surprise it was! I jumped at it and adopted it for my translation, with all due respects to these eminent scholars. No doubt this is a remote meaning. But it is not at all unusual with Thyagaraja to use such remote words. This is one of the things which reveal the profundity of his knowledge of Telugu, though born in the citadel of Tamil culture, in Tanjore district.

‘Andha Chandhamu’ is a fine alliteration. ‘Andhamu’ is beauty. ‘Chandhamu’ means manner, way, form etc. I feel it is grace, I mean style. Hrudhaya. Aravindhya. Maanasija: Manmadha. Laavanya. Punyaathmudu is one of the meanings of dhanyudu. Holy man, Moortha: head, crown of the punyaathmas, vanachara: vaanara vara: big, baaguga: fully, podagane: see, sight, saraguna: quickly, swanthamu: mind, according to Brown it also means heart, offering one's own mind and heart to God, which is the greatest offering anybody can make, Sallaapamu: talk, galamu: neck, thelivi-tho: with understanding, Chelimithe: with friendliness, sudhadhrushtiche is an interesting expression, sudha: nectar, dhrushti: view benevolent, beneficent or benign view, hayalu: beauty, meera: exceeding, nadalu: walk, gait. galu (kalgu): having, sarasudu: rasika, aesthete is the English word for sarasudu or rasika, as it does not sound well I have chosen beloved, because in sringaara rasa sarasudu is the beloved, pulakarinchu: with hairs standing on their ends, payodhi ocean, nimagnulai: absorbed, immersed, mudhambu: happy, yasamu: keerthi, gala (kala): having, dhigeesa: dhikpaalaka, kanaka Kasipu: Hiranya kasipu, sutha: son, pavana soona: vaayu's son, Hanuman. dhara: wearing, varulu: sreshtulu ghanulu: great, Kamalabhava Sukhamu is an extraordinary samaasam, Kamalabhava: Brahma, sukha: bliss, eevi (eevulu): liberality, goodamulanu: secrets antharangamu: mind, heart, niravadhi: uninterrupted, muppiri: three-fold, gonu (konu): becoming.

As I said in the beginning, a very superb song indeed!

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Walajapet Venkataramana Bhagavathar

By

M. A. NARASIMHACHAR *

Amongst the numerous disciples of Saint Tyagaraja, the name of Sri Walajapet Venkataramana Bhagavathar is perhaps the most well known, though Tillaisthanam Rama Iyengar, the Umayalpuram Brothers-Panju Bhagavathar and Krishna Bhagavaihar-have also a host of Sishyas and prashishyas who are following the patanthara of the saint's compositions identified by the name of those sishyas. The Walajapet manuscripts, collected and published by the Saurashtra Sabha of Madurai, perpetuate the Bhagavathar's memory and have been generally accepted by the music world. The unique position of the Bhagavathar as a biographer of the Saint and as a Vaggeyakara in his own right, entitle him to a special place amongst all the disciples of the Saint.

Ancestry

During the early part of the eighteenth century, there was a musician by name Kuppayya Bhagavathar who had a son by name Nalluswami Bhagavathar. They belonged to the Saurashtra Brahmin community, living in the Tanjore district as well as Madurai and its surrounding areas. Nalluswami used to undertake pilgrimages to the various temple towns often. Kup-

payya prayed to the Lord of the Seven Hills to grant him a grandson who would be very proficient in music and vowed to name him 'Venkataramana' after the Lord. After this he bowed to the Vinayaka in the adjoining temple. Sleep overtook him and Vinayaka is said to have appeared in his dream and told him that he would have a son blessed by Vedavyasa Maharishi, whose idol was installed in his native town.

Birth of Venkataramana

Kuppayya was delighted and returned to Ayyampet. As indicated in the dream, a boy was born to him on 18-2-1981 and was named Venkataramana. Even as his education was progressing, the little boy developed great devotion to God. He also showed a bias for Yoga-bhyasa and became an adept in 'Hata-yoga', which enabled him to develop a body with the strength of steel. He had also an attractive personality. He had his early lessons in music from his father. The family worshipped with their musical offering Sri Prasanna Rajagopalaswami and his consorts Rukmini and Satyabhama.

* Sangita Bhooshanam M. A. Narasimhachar is a product of Annamalai University when stalwarts like Ponniah Pillay, Sathur Krishna Iyengar, Tiger Varadachari and K. S. Narayanaswami were on the teaching staff of its music college. He participated in the Memorial festival for the Bhagavathar held at Ayyampet by the Sourashtra Sabha. Dr. V. Raghavan presided over it and applauded his lecture demonstration on the Bhagavathar. He has also presented a musical feature on the Bhagavathar over the Bangalore station of A.I.R. as also under the auspices of the Karnataka Sangita Nritya Academy during December 1982. He sings very well and is conducting a school for Carnatic music.

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At this juncture, the family came to hear about the musical genius of Saint Tyagaraja. Young Venkataramana developed a deep desire to learn music under the Saint. He went to Tiruvaiyyaru and begged the Saint to accept him as a disciple. Almost as if he himself was expecting the arrival of this particular disciple, Sri Tyagaraja readily accepted him. Thus started Venkataramana's 'guru sevai', which first took the form of active and wholehearted participation in the daily poojas of the Saint such as collecting the sacred Tulasi leaves and fragrant flowers from Ayyampet and taking them to far off Tiruvaiyyar every day well in time for the pooja.

True Gurubhakti

On a Sri Rama Navami day Venkataramana brought a large quantity of Tulasi for the special pooja to Sri Rama, which inspired the saint to compose the famous song 'Tulasi Dalamulache' in Mayamalavagoula. When the saint began singing the portion in the charana detailing the names of all the flowers with which he would worship Sri Rama, a miracle happened. The Tulasi leaves he went on offering to the idol turned into the very flowers he named in his song—Saraseeruha-Punnaga-Champaka-Pateela-Kuravaka - Karaveera - Mallika-Sugandharaja, etc. The saint blessed his disciple who brought Tulasi in such large quantity, by composing the song 'Gnyana mosaga rada' in Poorvikalyani.

Thus Venkataramana who happened to be with his Guru throughout the poojas began committing to memory all the songs which the Saint was inspired to compose and sing during the poojas. Later he would record them all on palm-leaves, faithfully noting the Raga and Taala and retaining in memory the Varnamettu, as he heard them. These he would render dur-

ing his Guru's poojas whenever he was called upon by his Guru to sing. For nearly 30 years Venkataramana rendered unstinted service to his Guru with the utmost loyalty and fervour.

At the time of the wedding of Seethalakshmi, daughter of the Saint, Venkataramana came forward with his own humble presentation to the bride in the form of a painting showing Sri Kodandarama along with his consort Seetha, his brother Lakshmana and his devotee *par excellence* Hanuman, as a wedding present. The Saint was so touched by this present that he burst into that masterpiece in Mohanam "Nannu palimpa Nadachi vachchithivo" (Did you walk into my parlour to bless and protect me). Promptly, the picture adorned the pooja griha.

A Meticulous Sishya

Venkataramana who was a Krishna Bhakta recorded on palm leaves the entire operatic outpouring of his Guru—"Nauka Charitram" as an offering to Lord Sri Krishna. Some jealous persons dubbed it an erotic composition unworthy of a man of religion like Tyagaraja and it also came to the ears of the Ruler of Tanjore. A call went out to the Saint to present himself before the king. When the latter heard it as sung by the Saint, he was so impressed by its lyrical beauty that he asked for the original script. Tyagarajaswami returned to his place worried about the absence of a manuscript as he was not in the habit of keeping any : When Venkataramana came to know about his Guru's predicament, he promptly offered his palm-leaf manuscript of the opera, which was then shown to the Ruler who pronounced the script as not containing anything erotic or objectionable, to the utter discomfiture of the detractors of the Saint.

Venkataramana "Bhagavathar"

It was customary for Venkataramana to sing at the beginning and conclusion of the daily pooja in his Guru's house. One day the disciple did not turn up in time for starting the pooja and the saint himself decided to sing the Mangalam and conclude the day's pooja. Unexpectedly, a young man entered the Saint's house and addressing the Saint's wife, informed her that Venkataramana was on his way and hence the conclusion of the pooja may be deferred. She went to Sri Tyagaraja in the pooja room to inform him about this message and when she turned round to show him the messenger, there was nobody there. Tyagarajaswami realised what had happened and congratulated his wife as being fortunate enough to have had the Darshan of Lord Krishna in the guise of the messenger. When Venkataramana duly turned up, the Saint welcomed him by addressing him as 'Venkataramana Bhagavathar'. The disciple apologised to his Guru profusely for the delay which was due to factors beyond his control. But the Guru told him what had actually happened and pacified him by pointing out that it was Lord Krishna himself who had come on his behalf and accepted Venkataramana as a Bhagavathar (an intimate devotee or Bhakta.) From that day whenever the Guru addressed Venkataramana he suffixed the title Bhagavathar. The Guru also permitted the Bhagavathar to compose songs if he got the inspiration.

Bhagavathar was now 41 years old but continued to be a brahmacharya deliberately. His parents requested Tyagarajaswami to persuade his chela to get married. When asked about it, Bhagavathar informed his Guru that he feared that after his marriage his devotion to his Guru might gradually weaken and disappear.

But the guru was able to persuade him in the matter and the marriage took place under the Guru's supervision.

The Ruler of Karvetinagar, a scion of the Mysore royal family was accepted as a disciple of the Bhagavathar. This necessitated frequent visits from Ayyampet to Karvetinagar. The Ruler arranged for a permanent residence to be built at Walajapet for the use of the Bhagavathar. At the age of 51 the Bhagavathar migrated to Walajapet from Ayyampet. Hence forward he was known as Walajapet Venkataramana Bhagavathar. Here he built a temple for the idols of Sri Rama and Sita, which were worshipped by Sri Tyagaraja swami, as also for his own 'Ishta Daiva' Sri Prasanna Rajagopalswami with his consorts. The street in which the Bhagavathar lived is even now known by his name.

Bhagavathar as a Vaggeyakara

Venkataramana Bhagavathar composed 'Pancharatna slokas' on Kodanda Ramaswami of Ayyampet and Ashtamalika prayer couplets on Sri Prasanna Rajagopalswami, the family deity. He has also composed songs in rare ragas like 'Nama Narayani', 'Jyothiswaroopini', 'Natana velavali', 'Vijayanagari', 'Nadavinodini'. etc. It is believed that he composed about 2500 songs on Lord Krishna, his Ishta Deva but only 150 of them are extant. He has composed 'Tyagarajashtakam' on his Guru. Thus, the disciple, an intense devotee of Lord Krishna, complemented the intense devotion of his Guru towards Lord Rama.

It may be pointed out that the compositions of Venkataramana Bhagavathar are worthy of being sung by leading musicians. It would be strange if it was otherwise, since the Bhagavathar was so much

attached to Tyagaraja and must have been blessed by him. Many leading vocalists of this century are credited with having sung the Bhagavathar's compositions. The late Bidaram Krishnappa used to begin his programmes with a Swarajathi of the Bhagavathar in Harikamboji (*Rama Naa Moraalaginchi*). The late Chittoor Subrahmanya Pillay used to sing a song in Poorvi kalyani (*Pagaseya*). In recent memory, Alathur Brothers used to sing his *Kanulara Sevinchi* in Dhanyasi. If other contemporary musicians include one or two compositions of the Bhagavathar in their concerts it would be a proper homage to the memory of this great disciple of Tyagaraja

swami to whom he was so close and loved by the Saint.

Posterity owes a great deal to this devout disciple of Sri Tyagaraja because he had the zeal and foresight to prepare a true record of his guru's life (horoscope included) and work. His son Krishnaswami Bhagavathar completed the document. If today we have a reliable and complete life of Sri Tyagaraja, dates of birth and death etc, we owe it entirely to them. The point has to be stressed since no such reliable report is available in the case of the other two members of the Trinity, the details of whose lives cannot be had with the same veracity as that of Tyagaraja, thanks to his Boswell.

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Tyagaraja Aradhana - Its Concept, Content & Conduct

By

R. VENKATARAMAN (Bangalore)

The domain of music in our country—classical Carnatic music particularly—owes much to the great saint-composer, Sri Thyagaraja Swami who is remembered and revered through his Bhakti soaked musical compositions, and by his disciples, the sishya parampara. There is, and can be, no doubt that Satguru Thyagaraja and classical Carnatic music have been so interlinked and twined that not only the musicians, but the listeners also, feel immensely pleased and satisfied, and have their 'fill', only when his kritis find a place in the music concerts.

The purpose of this article is to trace and correctly identify this sishya parampara, with particular reference to their place and role in Aradhana in the saint's samadhi at Thiruvaiyaru. Though much has been said and written about Sri Thyagaraja being an ardent devotee of Sri Ramachandra Murthi, and how he became an yati shortly before he shed his mortal coils in 1847, in his 80th year, precious little is known about his sishya parampara *vis-a-vis* the Aradhana.

The prominent ones among his first disciples were Sri Krishna Bhagavathar and Sri Sundara Bhagavathar (popularly known as Umayalpuram Brothers); Thillaissthanam Ramu Iyengar who was considered the most intimate sishya, and Walajapet Venkataramana Bhagavathar.

A direct descendant was the saint's own grandson through his daughter, by name Sri Thyagaraja Iyer who was performing the ceremonies in the traditional manner, besides the Aradhana, and continuing Ramanavami and other festivals which were observed by the Swami himself. After the death of this grandson, the house of the saint became alienated and it became impossible to celebrate the Aradhana. So, some of the disciples, then joined together and were performing for sometime the anniversary alone in the house of Sri Subbarama Bhagavathar at Thiruvaiyaru.

Afterwards, the Umayalpuram brothers referred to above were celebrating the anniversary in their own village. Also, Sri Narsimha Bhagavathar and his younger brother, Panchu Bhagavathar (disciples of Thillaishanam Ramu Iyengar) continued to conduct the celebrations in Pachaiyappa Mudaliar's choultry at Thiruvaiyaru. These brothers were performing the anniversary with enthusiasm and devotion besides doing the daily pooja at the saint's samadhi and arranging music concerts during the Aradhana.

Even between these two brothers, differences in approach and thinking had cropped up, in conducting the celebrations as could be inferred from a letter dated January 3, 1910, written by the elder

brother Sri Narasimha Bhagavathar, to his younger, Sri Panchu Bhagavathar, wherein he had alluded to his discontent with the action of some of the prominent Vidwans in Madras about the celebrations at Thiruvaiyaru.

In January 1911, the elder issued separate Patrikas with the assistance of Muniswamy Naidu of Madras, Trichy Govindaswamy Pillai (Violin Vidwan), Puducotta Dakshinmurthy Pillai (Ganjira Vidwan), and did the pooja separately. The younger brother, Sri Panchu Bhagavathar had also started printing separate Patrikas in the same year.

It should be noted in this context that till that time (that is 1907), while the religious part of the Aradhana, namely Adhistana pooja and the Shradda were being conducted, there were no music concerts, which were introduced later in 1908 or 1909. In other words, the regular festival as such, seemed to have originated with and started by, this younger brother, Sri Panchu Bhagavathar, and his elder.

A Patrika, dated January 7, 1909, signed by these two brothers, had given the programme as under ;

7-00 a.m.—9 a.m. : Adhistana/Samadhi pooja, that is, Guru Aradhana, feeding, Veedhi pradakshanam, Harikatha Kalakshepam.

3-00 p.m.—6 p.m } Concerts by Vidwans.
8-00 p.m.—12 p.m }

During this period 1910 to 1914, a split between these two brothers themselves seemed to have developed, and their respective supporters identified this split

as two "Katchis", namely Peria Katchi, and Chinna Katchi, which terms and whose full import cannot be aptly put in English. Major and minor groups, big and small sections, elder and younger batches could never be the exact equivalents of the Tamil words Peria and Chinna Katchi which have more relevance to the parting of the ways of these brothers and to their respective personal ties, than to the existence of any differing ideology or convention.

The Peria Katchi had these leading disciples : Sri Narasimha Bhagavathar (elder), Govindaswamy Pillai, Pudukottai Mamundia Pillai, Dakshinamurthy Pillai, Alagu Nambi Pillai, and Thanjhavur Panchapagesa Bhagavathar.

The main members of the Chinna Katchi of Sri Panchu Bhagavathar (younger), were : T. Subramanya Bhagavathar, Soolamangalam Vaidyanatha Bhagavathar, Mysore Subramania Iyer, Sabesa Iyer, Vedaranya Bhagavathar, Rajagopala Bhagavathar, Lakshmanacharya, Palladam Sanjiva Rao and Mangudi Chidambara Bhagavathar.

The Patrikas issued in 1911, 1912, 1913 and 1914 for the 64th, 65th, 66th, and 67th anniversaries were all under the signature of Sri Panchu Bhagavathar of Chinna Katchi which arranged its music programmes in one or the other of the following places : Pachaiyappa Choultry, Palai Chatram, Pushya Mandapam, and Thiruvaiyaru High school; while the Peria Katchi held its programmes at Kalyan Mahal.

During its 67th anniversary in January 1914, Sri Panchu Bhagavathar formed a Committee for the Shree Thyagaraja Parabrhma Vybhava Prakasa Sabha, and

entrusted to it the celebrations right only but retained to himself the pooja rights at the Samadhi, as well as the right of performing the Aradhana (that is Shradda and connected religious rights for the saint). The office bearers of this Committee were:

Pandit Lakshmanachar (Ramnad Samasthana Vidwan) : *President*
Sreenivasa Iyengar (popularly known as Poochi Iyengar) : *Vice-President*
Soolamangalam Vaidyanatha Bhagavathar : *Secretary*
Palladam Sanjiva Rao (Flute) : *Joint Secretary*
T. S. Sabesa Iyer, and T. A. Panchapagesa Bhagavathar : *Treasurers*
of Thanjavur
Mangudi Chidambara Bhagavathar : *Accountant*

As one of the founder-directors of this Vybhava Prakasa Sabha, Sri Panchu Bhagavathar had also formed a Sub-Committee which had three members, namely Seetharama Iyer of Thiruvaiyaru, Sri Viswanatha Sastrigal of Kalyanapuram, and Sri Gopalakrishna Iyer of Thiruvaiyaru, to take suitable action and carry out the decisions of the Executive Committee mentioned above.

In the Patrikas for the 68th anniversary on January 6, 1915, a special mention had been made about Sri Panchu Bhagavathar conducting the Aradhana. But there was no such reference in the Patrika for the 69th anniversary on January 25, 1916

But Pandit Lakshmanachar, Poochi Sreenivasa Iyengar, and Mangudi Chidambara Bhagavathar (who figured later in the Executive Committee of Chinna Katchi of Panchu Bhagavathar) continued to associate themselves with the Peria Katchi till 1914, when they became the office-bearers of the Committee formed by the Chinna Katchi.

However, after the death of Sri Narasimha Bhagavathar, the elder, the

Peria Katchi came to be dominated by Govindaswamy Pillai till his own death in 1930, when the onus of conducting the festival fell on Thiruvizhimalai brothers, Subramanya Pillai and Nataraja Sundaram Pillai.

But Sri Panchu Bhagavathar as the stalwart of the Chinna Katchi, was having the sole rights and privileges of conducting the daily poojas, and for this purpose, he had appointed one, Sri Seetharama Sastri to do the daily pooja, and Deepalankaram at the shrine on payment of Rs. 35/- as Sambhavana. This payment is found reflected in the statement of accounts for the year 1917, and in the annual report for 1920.

It was at this period that Bangalore Smt. Nagarathnama, a musician of repute took interest in the Krithis of Tyagaraja, and planned to have a temple, and actually constructed the present structure over the Samadhi, by collecting funds from the public, and spending out of her own resources. The construction work was completed and the Kumbahishekam was done in 1925. She had also arranged daily poojas at the Samadhi, and

for its proper upkeep. For this, she had obtained permission and assistance from Sri Panchu Bhagavathar of Chinna Katchi, in whom the possession of the shrine and right of daily pooja was vested.

On June 28, 1926, Smt. Nagarathnam had applied for assignment of the Purambokku land around the Samadhi. This request was turned down by the Deputy Tahsildar on August 19, 1926, on the ground that the place contained the Samadhis of several sages, and being a place of worship, could be objected to by the local people on communal considerations.

There is a stone slab on the south-wall of the Samadhi that it was reconstructed by the first disciples of the saint, namely, the Umayalpuram brothers, and Thillaisthanam Ramu Iyengar. It would thus appear that there was no idol of Sri Thyagaraja in this structure till 1925, and that the present idol had been installed therein in 1925, through the efforts of Smt. Nagarathnama who formed a Trust to do the daily poojas and Abhishekam, and this has continued till today.

Bangalore Smt. Nagarathnama, having been frustrated in her attempts to acquire the land, and having already built a structure, entrusted the key to Sri Ramudu Bhagavathar who was doing the daily poojas. However, this Ramudu Bhagavathar was known to have misused that privilege to the extent of obstructing the Samadhi pooja and Abhishekam on the Aradhana day by Sri Rajagopala Bhagavathar, a nominee of Sri Panchu Bhagavathar of Chinna Katchi in 1926.

Therefore Rajagopala Bhagavathar had no alternative but to seek the intervention of the Court to establish his and

his Katchi's right of worship, and to restrain Smt. Nagarathnama and her associates from usurping this hereditary right in the year 1926.

Through the Court's intervention, a mutual agreement was reached, recognising the right of the Chinna Katchi to do the customary pooja between 9 a.m. to 12 noon, and at the same time allowing the key to be with Sri Ramudu Bhagavathar, who, as stated above, was appointed by Smt. Nagarathnama to safeguard her interests.

Following this agreement, Sri Rajagopala Bhagavathar was duly performing poojas, and Abhishekam on Aradhana day between 9 a.m. to 12 noon, and this position continued till 1940, when another organisation called SRI THYAGABRAHMA MAHOTSAVA SABHA was formed, with Musiri Subramania Iyer and Thiruvizhimalai Subramania Pillai as Secretaries.

Thus till 1940, these three organisations, namely CHINNA KATCHI, PERIA KATCHI, and THE BANGALORE SMT NAGARATHNAMMA TRUST were doing Adhistana pooja etc., and also arranging music concerts at separate places in Thiruvaiyaru. Though these were having the same objectives and purposes, differences and clashes seemed to have arisen between them quite frequently on details.

In 1940, Shri S. Y. Krishnaswamy, I.C.S. (Retd), who was Special Officer for Cauvery Delta organisation, Thanjavur, then, took great pains to arrange a meeting of the representatives of these three Organisations, when it was decided to have only one Aradhana festival. But unfortunately, this decision was followed more in the breach than in the observance.

In this context, it is very relevant to note that stalwarts of Chinna Katchi office-bearers, Soolamangalam Sri Vaidyanatha Bhagavathar and Palladam Sanjiva Rao, the live-wire of Chinna Catchi, while agreeing to have a single celebration of the music festival, retained the Sishya Parampara Pooja Kainkarya exclusive right of worship on the Aradhana day every year, to mark the great Sishya parampara tradition from the time of Thillaisthanam Ramu Iyengar, the direct disciple of the saint, followed by his own line of disciples among whom Thillaisthanam Panchu Bhagavathar and his elder brother Sri Narasimha Bhagavathar, Sri Rajagopala Bhagavathar of Thiruvaiyaru and at present Sri Ramamurthi Iyer, have been conducting the Annual Aradhana religious functions independently in their own personal capacity and on their own right. This is evident from the perusal of Uthasava Patrikas, issued by Rajagopala Bhagavathar and after him. Sri Ramamurthi Iyer.

Later, by another agreement, Sri Rajagopala Bhagavathar was performing the Adhisthana pooja between 4-30 a.m. to 6 a.m. giving room to Smt. Nagarathamma Trust people to do their poojas between 6 a.m. to 8 a.m. and in turn giving facilities to Sri THYAGA-BRAHMA MAHOTSAVA SABHA members to have their poojas and Abhishekam immediately after theirs.

After Sri Rajagopala Bhagavathar passed away, his son, Sri R. Ramamurthy Iyer has been continuing the pooja. The Court at Thiruvaiyaru had also passed orders in 1978, recognising his right of worship, declaring him to do the customary Abhishekam and ritual on the Aradhana day at the shrine, and restraining

the Smt. Nagarathamma Trust people from interfering with this practice of the sishya parampara.

A small Committee, SATHGURU SRI THYAGA BRAHMA ARADHANA MAHOTSAVA KAINKARYA COMMITTEE, formed with customary Sishya parampara Aradhana Kainkarya and pooja right as its nucleus has been zealously assisting Sri Ramamurthi Iyer for the conduct of the Annual Aradhana celebrations. This Committee's aim is out and out religious, and not secular and the fundamental function served by this Committee is the Adhisthana pooja and Aradhana followed by Vedic recitals etc.

And of all the contemporary disciples and devotees, Sri Ramamurthi Iyer and this small Committee alone have an Aradhana tradition dating back to 1900-s from the time of Thillaisthanam Ramu Iyengar, his disciple Thillaisthanam Sri. Panchu Bhagavathar, his successor Thiruvaiyaru Rajagopala Bhagavathar, and after him, his son, and the present, Sri R. Ramamurthi Iyer, who have been conducting the customary Adhisthana-pooja Kainkaryam at the shrine, and Aradhana and other religious functions without any break, holding aloft the Aradhana tradition, and its legal right and representation,

However, due to conflict of interests and personal preferences and prejudices, many facts and sequence of events about the Aradhana are neither known, nor represented properly. There is also some overlapping confusion and consequent misunderstanding of the relative roles and functions of (1) the Adhisthana pooja at the Samadhi, (2) the Aradhana/annual Shradda, and (3) music concerts. The

term Aradhana itself does not appear to have been correctly understood. Broadly, it covers two main functions: one, an early morning pooja and Abhishekam at the Saint's Samadhi, and the other, the Veda recital and Shradda ceremony.

SRI THYAGA BRAHMA MAHOTSAVA SABHA, which is a registered Body and which came into existence in 1940 or so, has been conducting the Aradhana festival for 5 days every year, arranging non-stop music concerts, Nagaswara recitals, and Harikathas etc., with AIR relay and Television. Lovers of music gather in thousands to attend these programmes. No wonder, this festival has since gained national importance and significance. This Sabha is financially very sound.

At present, Dr. Balamurali Krishna is the sole Trustee of the Smt Nagarathnam-

ma Trust, arranging daily pooja for the Samadhi, by having its own priest.

The devotees and lovers of music will do well to make a careful note of the distinct role and functions of the three Organisations, SRI THYAGABRAHMA MAHOTSAVA SABHA, THE BANGALORE SMT NAGARATHNAMMA TRUST AND THE SATHGURU SRI THYAGA BRAHMA ARADHANA MAHOTSAVA KAINKARYA COMMITTEE:

The public have been consistently coming forward to offer donations in cash and kind to the SATHGURU SRI THYAGA BRAHMA ARADHANA MAHOTSAVA KAINKARYA COMMITTEE which as stated is serving the religious aspects of the Aradhana. A diligent perusal of some of the old rare records available gives a fair account and accurate picture of the origin of this Sishya parampara, and the continuity to this day.

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Musician-Composer Papanasam Sivan

by

N. R. BHUVARAHAN, Art Critic, "Hindu".

Among the illustrious composers in the post-Thyagaraja period who have enriched the content of Carnatic music by their creations, Sri Papanasam Sivan holds a unique place.

Closely adhering to the tradition set up by the Musical Trinity, he composed songs for over 60 years during his lifetime. A versatile and prolific Vaggeyakara, he was mentally alert and active right upto his last years. When he passed away at the age of 83, he left a void in the world of Carnatic music.

Legacy

However, he has left behind him a legacy of immortal creations such as his kritis in Harikambodi in praise of Lord Ganapati and Ananda Bhairavi in praise of the Goddess of the Nanganallur temple. Unforgettable and immensely popular are also his songs "Karthikeya" (raga : Thodi), "Kapali" (raga : Mohanam), "Kana Kan Kodi" (raga : Kambodi) and "Attharunam" (raga : Bhairavi). The bulk of his emotional and moving compositions are in simple, elegant Tamil, the few remaining kritis being in Sanskrit. After a close association with Ariyakudi and Mysore Vasudevacharya, it was a great privilege for me to move intimately with Sivanval during the last two decades of his life.

Early life

Born in 1890 in the small village of Polagam, in Thanjavur district, Ramiah, as he was called, showed a keen interest in music from a very young age. His mother,

who was highly proficient in music, nurtured this instinct, to some extent. When he lost his father at the age of seven, he moved with his mother to the house of his uncle, who was attached to the temple of Padmanabhaswami in Trivandrum. Thus he learnt Malayalam and studied Sanskrit at the Maharaja's Sanskrit College where he took a degree in Vyakarana in the year 1910. His *magnum opus* "Vadamozhi Sorkadal" was a result of his Sanskrit discipline.

Perhaps the greatest influence on Sivan, during his stay at Trivandrum, was the school of devotion of the late Neelakanta Dasar of Karamanai, whose compositions he frequently sang in bhajana. "Enraiku Sivakrupai" in Mukhari, "Navasiddhi Petralum" in Karaharapriya and "Ihaparam" in Khamas were the kritis popularised by him. (These kritis were often sung by Musiri Subramanya Iyer also in his concerts)

Turning Point

The next turning point in his life came at the age of twenty. Having lost his mother, he became an anchorite cut off from his moorings. Wandering from place to place and singing devotional songs he lived the life of a mystic. As he dressed himself in a loin cloth and wore the 'rudraksha' and sacred ash (Vibhuti) associated with Lord Siva, he came to be known as 'Sivan'. He went from temple to temple during the festivals and organised bhajanas. He did this frequently in Papanasam, where his brother lived, and people began

referring to him as 'Papanasam Sivan'. This sobriquet became his name from then onwards.

A Great Bhaktha

Papanasam Sivan led the bhajana party that traditionally follows the deity in procession at all the temple festivals in the famous temples of South India, whether it was at Madurai, Kumbakonam Tiruvarur, or at Mylapore in Madras. The crowds would gather to hear his ecstatic and soulful music, in addition to the songs of Neelakanta Dasar, Viruttams from "Neelakanta Bodham", the songs of Vedanayakam Pillai, Gopalakrishna Bharathi and Saint Ramalingaswami. So popular was he that once during the Chittirai festival, Chinna Fakkiri, a renowned Nagaswaram player who was leading the procession saw the crowd abandoning him to join Sivan who was at the head of the bhajana group at the rear. He instantly threw himself at Sivan's feet and humbly followed the bhajana singers.

Musical Training

Sivan had his initial training in music from Noorani Mahadeva Bhagavathar. Once, after listening to the spellbinding music of Konerirajapuram Vaidyanatha Aiyar of hallowed memory, Sivan approached him and begged him to accept him as his disciple. For seven years, Sivan practically lived with him and attended his concerts. He gradually absorbed the style of his master in the method of raga alapana, rendering of kriti, neraval and swaraprasthara. However, the singing of Bhajans was his real love. His spirit of devotion poured out from his heart in innumerable songs. His memorable association with him is vividly described in an article published in the Perambur Sangeetha Sabha's Silver Jubilee number 1982.

Sivan even entered the world of Tamil cinema by composing songs for the film "Sita Kalyanam" at the behest of Dr. Raghavan. During his life time he composed over 1,000 songs for Tamil films; in spite of the money and fame all this brought, nothing gave him the peace of mind he got from his bhajanas. From 1921 till almost the end of his life, he led the bhajana group at the Mylai Kapali temple festival (at Madras) every year. His disciples Viz., Mani, his daughters and some of his friends and devotees, still continue this tradition. At the request of Smt. Rukmini Devi, he also served on the staff of the Besant High School for some years. On the concluding day of the Bhajana before the Kapali temple (15 years ago) I responded to his request and sang "Kanakasabapathi" in Dhanyasi by Gopalakrishna Bharathi. Smt. Rukmini Devi who was in the gathering was pleasantly surprised. Sivan presented me with a pair of brass cymbals which he had tucked up in his waist.

Titles & Honours

Somewhat shy and retiring, Sivan led a simple and austere life. His house was a meeting place of musicians and of students who came to learn his compositions. In addition to his student Sri Mani, who learnt the bulk of his compositions directly from him, his daughters Neela Ramamurthi and Rukmini Ramani, were also trained by him in music. Among the honours bestowed upon him, mention may be made of the title, "Sangeetha Kalanidhi" conferred on him by the Music Academy, Madras in 1972, and that of 'Isai Perarignar' given to him by Tamil Isai Sangam. Many distinguished musicians of the present day sat at the feet of Sivanval to learn his kritis: Smt. Subbulakshmi, Smt. D. K. Pattammal, D. K. Jayaraman, K. V. Narayanaswami, Thiruvaiyar Rajagopala Sarma and others.

A Great Legacy

When Sivan passed away in 1973, he left behind an imperishable legacy to Carnatic music. His compositions include every variety and form. Many are the varnams, padams, kritis and ragamalikas, composed by him. His varnam in Pantuvarali and the pada varnam in Mayamalavagowla, are exquisite. The Pada Varnam "Nee Inda mayam," (Dhanyasi) has become famous on the dance platform. Among Ragamalikas, his *magnum opus* "Sri Rama Charitam" (tala : Adi, 24 ragas) is one of the longest musical compositions in Tamil. He also composed the music for two of the dance dramas produced by Smt. Rukmini Devi in Kalakshetra, namely "Gita Govindam" and "Karaikkal Ammayar Charitram", a musical opera.

Musical Legacy

Nowhere does the richness of Sivan's music find integral expression than in his kritis. His compositions cover all rakti ragas such as Mand, Hamsanadam, Nagaswarali, Sivaranjani and Behag. While it would seem that the Musical Trinity had exhausted all the possibilities of the Raga

Thodi, by composing as many as 100 pieces between them, Sivan added ten more compositions in this raga, each with its own individual melodic structure. This proved beyond doubt the genius of Sivan. This reminds us of a similar challenge taken up by Patnam Subramanya Iyer in raga Kalyani.

Creative Flair

The predominant feature of all his compositions, saturated with bhakti, is the fine fusion of sangita and sabhitya. The gift of understanding the melodic structure of the ragas was something he inherited from his guru, Konerirajapuram Vaidyanatha Aiyer. The first volume of his kritis was published in 1934 by the Jagannatha Baktha Sabha, Egmore. The second one appeared in 1965 and was followed by two more volumes. In all, 403 compositions have been covered by these four volumes. Smt Rukmini Ramani who was trained by her father and Sangeetha Kalanidhi Musiri Subramanya Aiyer, told me recently that she had with her a number of unpublished kritis. In the Hall of Fame, Sivan has a definite place as a preeminent composer of the 20th century.

—o—

WOW

The early applauders who clap between movements either because they think the music is over or because they simply can't wait, are too much with us again at this summer's concerts. The less experienced concertgoers of summer can be forgiven for this irritating rudeness, but not winter's deliberate exhibitionists.

At Avery Fisher Hall the other evening the clappers were out in force. As the

augmented Robinson Trio played the stirring scherzo of the Schumann Piano Quintet, it seemed inevitable that someone would shatter the hall with applause.

Instead, silence, and then a single voice quietly uttering, "Wow." It broke up the audience—and the musicians—but who could complain?

— (N. Y. Times)

Perani-A Desi Nritya in the Deccan

by

HEMA GOVINDARAJAN*

Concurrent to the Nāṭyaśāstra tradition, there evolved other traditions in dance in different parts of India. In the Deccan, particularly in the region of Karnāṭaka there developed two indigenous dance forms—the Gauṇḍalī and the Perani. These dance forms have been termed as belonging to the Dēśī Paddhati to distinguish them from the Mārgī tradition of dance which is specified in the Nāṭyaśāstra. The Dēśī Paddhati has been dealt with in some of the later treatises on dance. Evidently these are the recordings of a tradition which was popular in the later centuries and which was widely prevalent in the regions where the texts were written.

An extensively practised Dēśī dance form in the medieval centuries was the Perani Nritya. References to this dance form in literature appear as early as the thirteenth century A.D.¹ A detailed analysis of this dance is given in the Sangīta Ratnākara of Śārṅgadēva, a thirteenth century text on dance. This is perhaps the earliest manual on dance which elaborately explains the technique of this dance form.

- a) Paḍivāṭa : This is the sounding of the anklet bells by the up-and-down movement of the heels on the ground (Kuṭṭana). It could be done with both the feet or with only one of the feet, the fore part resting firmly on the ground.
- b) Apaḍapa : This movement involves the striking of the ground by the sole of the foot with an up-and-down movement.

From the description given in this treatise, it appears that the Perani Nritya had a religious origin, with probably Śaiva leanings. The dancer who performed this dance (he is called the Perani) is described as having his body smeared with a white powder (probably the holy ash) and his head is to be cleanly shorn except for a small tuft of hair. This is indicative of the Śiva inspiration in this dance form. The Perani has a good command of the Tāla and the Laya elements of dancing besides being a mellifluous singer. He wears a number of anklet bells at the shanks and his dance is very attractive. He is well versed in the five elements of Gharghara, Viśama, Bhāvāśraya, Kavīcaraka and Gīta² which constitute the main substance of this dance form.

The Gharghara has been described as the special knowledge in the art of sounding the anklet bells. This is an elaborate technique and it calls for perfection in the movement and the placement of the feet. The Sangīta Ratnākara prescribes six varieties of Gharghara.³ They are :

- c) Siripāṭa : This movement involves the sliding of the foot forwards and backwards repeatedly, with the sole being in constant contact with the ground.
- d) Alagapāṭa : This movement results if both the feet are gently moved in the air one after the other.
- e) Sirihira : This movement involves the keeping of one foot in the Sama position while the other foot is pushed forward and its shank moved or shaken. Another way of doing this would be to keep both the feet naturally on the ground and to shake the shanks.
- f) Khaluhula : This requires the co-ordinated movement of the left foot, the heel of which is moved up-and-down with its forepart kept in contact with the ground and of the right foot which is moved in a circular fashion to the left and to the right, its forepart touching the ground.

Other varieties of Gharghara could also be conceived of. This must, however, be done in keeping with a specific Tāla (time measure).

The other four elements which constitute the major aspects of the Perani Nritya are :⁴

- a) Viśama : These are the Uṭpluti Karaṇas or those Karaṇas (units of dance) which incorporate jumps or leaps.
- b) Bhāvāśraya : This is done to evoke the Comic Sentiment (Hāsyā Rasa). It entails the presentation of ludicrous themes or ideas which provoke laughter.
- c) Kavīcāra : This entails the description of the hero of a high character.
- d) Gīta : These are the Sālagā or Dēśī songs which are used for this dance. They are similar to those used while presenting the Gauṇḍalī Nritya.

The actual pattern and presentation of the Perani Nritya has been described thus in the Sangīta Ratnākara :⁵ The members of the troupe (Sāmpradāyikas) enter the stage and play on their musical instruments producing the deep sounds 'dhi, dhi, dhi'. Then, three pādas based on the Rigoṇī and the Uṭṭavaṇa⁶ (both being Vādyā Prabandhas) are played twice in the slow tempo and in the Niḥsāru Tāla.⁷ At this point, an actor with grotesque speech and dress called the Aṭṭaboḍaka enters the stage and dances to evoke the Comic Sentiment (Hāsyā Rasa). His head is cleanly shorn. As he dances the Perani enters. The Perani commences his dance

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only at the conclusion (Upaśama) of the Rigoṇī Prabandha. All the instrumentation then ceases except for the sound of the cymbals (Tāla). The cymbal-players (Talaḥāras) continue to play with much expertise, Tālas like the Gāruḡi and the Sararvatikaṇṭhābharāṇa. The other instrumentalists then join in to produce deep sounds on instruments like the Mardala and the Peraṇin performs varieties of Gharghara like the Apaḡapa. This is then followed by the presentation of the Utpluti Karaṇas i.e. the Viśama which is done in the Niḡsāru Tāla. This is accompanied by the Kavita. The Kavita consists of two Udgrāhas, a Dhraṇa and an Udgrāha. It has forceful syllables and is in fast tempo and therefore the dance is also fast and forceful. The Udgrāha is the initial segment of any instrumental composition which has both Śuddha and Kūṭa Pāṭakṡaras. Śuddha Pāṭakṡ are those syllables peculiar to a particular musical instrument only while Kūṭa Pāṭakṡaras are those syllables which can be commonly played by many instruments.⁸ After this the Peraṇin performs the Rēkha, the Sthāpana, the Gharghara, the Viśama, the Bhāvāśraya and the Kavicāra to the accompaniment of the Salāga sons. Sthāpana is when the dancer stamps gracefully with an expressive face. The action strives towards the achieving of Rēkha⁹. Rēkha is that position of the body which can attract the mind and where there is a harmonious combination of the various movements of the Aṅgas like the head, the eyes and the hands¹⁰.

A fairly elaborate description of the Peraṇi Nṛitya is given in the Nṛitta Ratnāvali of Jāya Senāpati.¹¹ The dance form has been referred to here as Peraṇi,¹² and its religious intent is evident here also. Besides including all the details given in the Sangīta Ratnākara, the Nṛitta Ratnāvali adds that the Peraṇin must have an

attractive personality. He must be an adept in different languages, skilled in the art of music (both vocal and instrumental), eloquent in speech, of quick and ready wit. He must be a person of good taste, hailing from a good background and must be thoroughly groomed in the technique of Tāṇḡava and Lāsyā as also in the execution of Utpluti Karaṇas and Bhramaris (pirouetting movements). The attire of the Peraṇin has been described at greater length in the Nṛitta Ratnāvali. His head must be shorn except for a tuft of hair on the top, he must be smeared with holy ash and adorned with gold ornaments, chowries and other ornaments of precious stones. He must sport the head-gear of a serpent's hood over his head and his legs must be tied with bells. He holds a staff in one hand and a fly-whisk in the other.

The Nṛitta Ratnāvali prescribes that before the main dancer enters, four, six or eight associate dancers with similar make-up enter the stage one after the other or in pairs and they stand on all sides. The Nṛitta Ratnāvali however does not refer to Aṭṭaboḡaka mentioned in the Sangīta Ratnākara who enters first and dances in order to evoke the Comic Sentiment. Further, the five aspects (Pañcāṅgas) of the Peraṇi Nṛitya prescribed here are Nṛitta, Kaivāra, Gharghara, Vikaṭa and Gīta.¹³ Nṛitta is however not mentioned in the Sangīta Ratnākara which specifies Bhāvāśraya as the fifth Aṅga. Nṛitta according to the Nṛitta Ratnāvali is the opening dance which includes both the Tāṇḡava as well as the Lāsyā aspects of dance.¹⁴ Kaivāra is actually the Prakrit term for Kavicāra and it is an eulogy of the hero or the main character. The third Aṅga of the Peraṇi Nṛitya is the Gharghara or the technique of sounding the anklet bells. It is this Aṅga which distinguishes the Peraṇi dance from the other Deśi

dance forms. Besides the five varieties of Gharghara mentioned in the Sangīta Ratnākara, the Nṛitta Ratnāvali adds one more called the Rūndha.¹⁵ It is also interesting to note that this text does not insist on the adherence to any particular Tāla while performing the Gharghara. The Aṅga called Vikaṭa involves the use of incongruous make-up like that of monkeys or goblins and imitating their gaits besides presenting awkward gesticulation.¹⁶ The last Aṅga is the Gīta. The Sangīta however gives more details regarding the Rāgas (musical melodies) and Tālas to be used as also the instrumentation to be employed while performing the Peraṇi Nṛitya.

The Sangīta Samaya Sāra of Pārśvādēva¹⁷ also describes the Peraṇi Nṛitya in sufficient detail. Pārśvādēva mentions Nṛitta, Kaivāra, Gharghara, Vāḡaḡa and Gīta as the five aspects (Pañcāṅgas) of the Peraṇi Nṛitya. He does not however elaborate on the types of Gharghara. He describes Nṛitta as being of two types—Tāṇḡava and Lāsyā, besides its being done to Tāla and Lāyā.¹⁸ Kaivāra is the narration or the description of the qualities of the hero¹⁹. Gharghara is the technique of sounding anklet bells,²⁰ while Vāḡaḡa is the depiction of incongruous facial expression like that of monkeys or evil spirits.²¹ The

Sangīta Samaya Sāra does not specify as to who performs this Vāḡaḡa Nṛitya. Gīta is the song,²² sung to accompany the dance.

The similarity of technique of the Peraṇi Nṛitya in three important treatises on the subject indicates its popularity in the Deccan during the medieval era. From its description it appears to have been the 'forte' of men and therefore stood in contrast to the Gauṇḡalī Deśi Nṛitya which was performed by women.²³ Unlike the Gauṇḡali Nṛitya which was normally done by a single dancer the Peraṇi was performed by more than one dancer.

It is difficult to say why the Peraṇi Nṛitya is not practised in the Deccan today. One reason could be that this dance form was typical of a society which practised certain religious conventions and when these faded away the dance form also gradually lost its significance. Nevertheless, its existence in the earlier centuries is indicative of the rich and varied traditions that existed in the art of dancing. Although it did not spring forth from the classical mainstream, it represented an important current in the Deśi Paddhati which probably flourished on par with the Mārgi traditions of the art during this period.

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SHYAMA SASTRI DAY CELEBRATION

1-5-83 Sunday 9.00 a.m.

SWATHI THIRUNAL DAY CELEBRATION

Concerts by Principal, Teachers and Students of [Sangeetha Vidyalaya and Bombay based Vidwans-

REFERENCES

1. The Kannada poet Janna refers to it in his work 'Ananthanātha Purāṇa', V. 96.
2. Sangīta Ratnākara, VII-1301-1304.
3. Ibid. VII. 1304-1314.
4. Ibid. VII. 1314-1316.
5. Ibid VII. 1316-1325.
6. Rigoṇī is an instrumental composition (Vādyā Prabandha) in which the Uṭṭavaṇa is performed in a disorderly fashion. The Uṭṭavaṇa has the syllable 'dem' at the beginning and at the end. It also has other syllables (Paṭakṣaras) and it is done in a slower tempo. See Sangīta Ratnākara VI.1014-1015.
7. The Niṣṣāru Tāla is that time measure which has two Laghus which end in a Viṣama. See Sangīta Ratnākara, V.279.
8. Sangīta Ratnākara, VI.282; see also Sathyanarayana R. 'Studies in Indian Dance', p.64.
9. Nṛityādhyaya of Aśokamalla, 1555.
10. Sangīta Ratnākara, VII.1216.
11. A thirteenth century treatise on dance written by General Jāya, who worked under the Kākāṭīya King Ganapathi.
12. Nṛitta Ratnāvali, VII.37.
13. Ibid. VII.43.
14. Ibid. VII.44.
15. Ibid. VII.50.
16. Ibid. VII.57.
17. A fourteenth century treatise on dance and music.
18. Sangīta Samaya Sāra, VI.215.
19. Ibid. VI.216.
20. Ibid. VI.217.
21. Ibid. VI. 218.
22. Ibid. VI.219.
23. Nṛitta Ratnāvali, VII.161-163.

Events Concerning and Organised by the Sabha

Homage to Shri T. K. Bhagawathi

The Sabha and the sister institutions in Bombay mourned the death of the veteran stage and cine-actor of yesteryears Shri T. K. Bhagawathi, at a specially convened meeting held on 9th January, 1983, in the Sabha's Mini-Auditorium. Shri S. R. Kasturi, Vice-President of the Sabha, was in the chair.

Rich tributes were paid to the departed leader of the stage by many speakers and admirers for his dedication, mastery of the art, administrative capacity and for combining in himself the best of many facets of culture. The speakers included Prof. T.V. Ramanujam, Sarvashri S. Kandaswamy, the 'founding-father' of the Bombay Tamil Sangham, R. Murugiah, a pioneer of the same Organisation, and S. R. Kasturi, himself a veteran stage-actor, and Sangeetha Kalanidhi Principal K. S. Narayanaswamy. A two-minute silence was observed.

On that occasion, Prof. Ramanujam unveiled the portrait of Shri Bhagawathi, which was presented to the sabha by Shri Bhagawathi's son, Dr. K. B. Kannappan of Madras.

Earlier, Shri S. Ananthaseshan, Hon. Secretary of the Sabha, made appropriate introductory remarks.

Purandara Dasa Day.

The Sabha observed the 'Purandara Dasa Day' on 23rd January, 1983. Thiru K. S. Narayanaswamy, Shri S. R. Kasturi,

Mrs. D. K. R. Rao, Mrs. Radha Namboodri (Nee Radha Warriar) and the teaching staff and students of the Sabha's Sangeetha Vidyalaya participated and rendered Dasar Kritis.

Saint Thyagaraja's Aaradhana.

The 136th Aaradhana Festival of the Saint-Composer Shri Thyagaraja was organised by the Sabha in the last week of January with the usual eclat of such functions. During the four-day festival, which concluded on February 2, many artistes (seniors and juniors, including the staff members of the Sabha's Sangeetha Vidyalaya and its students), paid homage to the Saint by singing his kritis. For the 'Aaradhana' proper, which fell on February 2, 'Pancharatna Kritis' were sung in chorus, with devotion and felicity. It was telecast by the Bombay Doodharshan.

The success of these Festivals is due, in no small measure, to the untiring efforts of Shri A. Kandaswamy, a member of the Managing Committee and the Convenor of the Utsava Sub-Committee and to the cooperation he received from musicians, staff members and not least the public.

Students of Sabha's Sangeetha Vidyalaya win prizes in Music Competitions.

It is a matter of pride and happiness for the Sabha's Sangeetha Vidyalaya to have won coveted prizes in the Music Competitions conducted by the Music Academy, Madras, the Indian Fine Arts

Society, Madras, I. I. T., Madras, and sister institutions in Bombay in December 1982 and January 1983. The results listed below provide striking evidence of the high standards maintained in the Vidyalaya from year to year by its teaching staff under the stewardship of Principal K. S. Narayanaswamy and of the mettle of the students themselves

1. Veena Competition :

First Prize awarded by the Music Academy, Madras, to Kumari C. V. Jayasri.

First Prize awarded by the Indian Fine Arts Society, Madras, to the same student, Kumari C. V. Jayasri.

Third Prize awarded by 'Mood Indigo', I. I. T., Powai, Bombay, to Kumari C. Suguna, in the All-India Competition in Music Instruments.

2. Vocal Competition :

First Prize awarded by the Music Triangle, Bombay, to Master Harish Neelakandan.

Second Prize awarded by the Indian Fine Arts Society, Madras, to Kumari Kalayani Panchapakesan.

Second Prize awarded by the S. I. E. S. College, Bombay, to Master Harish Neelakandan.

Third Prize awarded by the I. I. T., Madras, to Master Harish Neelakandan.

3. Violin Competition :

First Prize awarded by the Indian Fine Arts Society, Madras, to Kumari Kalayani Panchapakesan.

First Prize awarded by the S. I. E. S. College, Bombay, to Master Harish Neelakandan.

Second Prize awarded by the I. I. T. Madras, to Master Harish Neelakandan.

Third Prize awarded by the I. I. T., Powai, Bombay, to Master Jayashankar, in the All-India Competition in Music Instruments.

4. Mridangam Competition :

First Prize awarded by the Bharatiya Music & Arts Society, Bombay, to Master P. S. Sankaranarayanan.

Second Prize awarded by the Bharatiya Music & Arts Society, Bombay, to Master R. Venkateswaran.

Second Prize awarded by 'Mood Indigo', I. I. T., Powai, Bombay, to Master P. S. Sankaranarayanan in the All-India Competition in Music Instruments.

Second Prize awarded by the S. I. E. S. College, Bombay, to Master R. Ram Mohan in the competition in Music Instruments from among students drawn

from all colleges in Bombay.

We offer our congratulations to the winners and their parents.

Our warm Congratulations to the following two students of the Sabha's Sangeetha Vidyalaya, who have been declared successful in the Bombay University's Diploma Course Examination in Carnatic Music held in September 1982:—

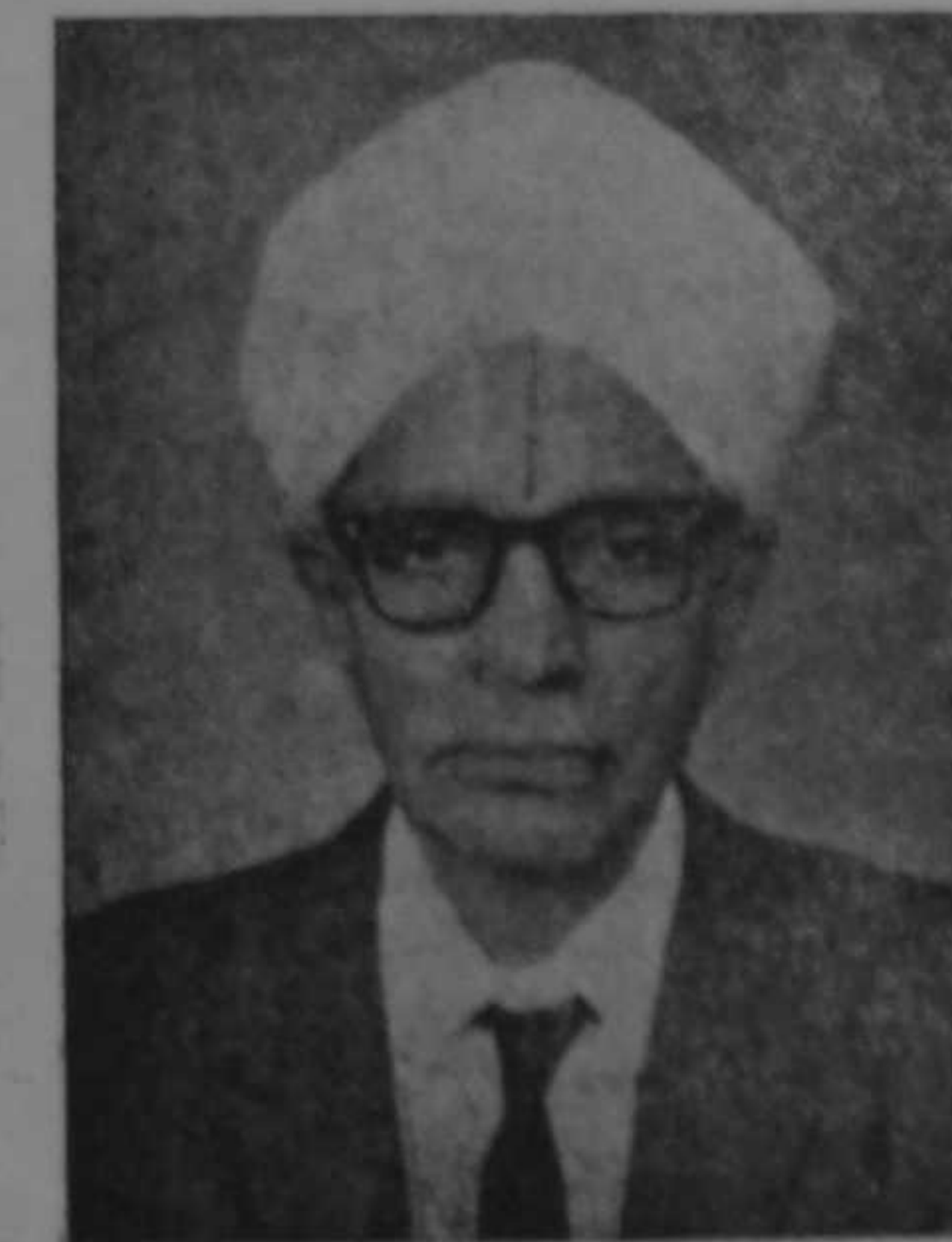
Kumari Usha Natarajan

Srimathi Padmini Radhakrishnan

The Diploma Certificates will be awarded to these two students by the Bombay University shortly. It is well-known that the Sabha's Sangeetha Vidyalaya is the only institution in Bombay recognised by the Bombay University for the above course.

Obituary

Shri R. Raghunatha Patrachariar, the pioneer and doyen of cultural activities in



R. PATRACHARIAR

Bombay way back in 1920s, passed away peacefully in Bombay on 23rd January, 1983. He was 88.

Shri Patrachariar was the 'founding-father' of the then well-known cultural institution 'The South Indian Sangeetha Sabha' for whose usefulness he worked ceaselessly in various capacities and initiated a cultural renaissance in this part of our country. Shri Patrachariar was also a noted Harikatha exponent and was the recipient of the title of 'Kirtana Kaantee-rava' at the hands of no less a person than Brahmasri Mahamahopadhyaya Anantha-krishna Sastrigal of the Calcutta University.

Besides these achievements to his credit, he also founded Sri Krishna Sabha—a religious organisation — to provide opportunities for religious discourses by eminent 'Pravachana Karthas', worshipping the idol of Lord Krishna installed therein, and for the celebration of the 'Jayanthis' of Lord Krishna, Sri Ramanuja (the founder of 'Visishtadvaita philosophy') and of other Acharyas.

With the passing away of Shri Raghunatha Patrachariar, a "generation" has gone, and it has created a void difficult to fill. In personal life, he practised great austerity and simplicity and commanded spontaneous reverence. A condolence resolution adopted by the Managing Committee of the Sabha within a few hours of his sad demise eulogised his invaluable service in the cause of music and the arts generally and also referred to his simple life and admirable qualities. A two-minute silence was observed as a mark of respect to his memory.

S. SESHADRI

Shanmukhananda Medical Centre

Programme of continuing Medical Education

'Amazing response from the General Practitioners to the Medical Seminar'

The Second session of the Medical Educational programme for General Practitioners was held in the Mini-Auditorium of the Sabha on Sunday the 30th January 1983. Prominent Specialists on the subject of Paediatrics addressed the General Practitioners present in the Auditorium who packed it to its capacity.

While welcoming the Delegates, Dr. P. Raghavan, Chief of Shanmukhananda Medical Centre, pleaded for better

support to the various sections of the Centre which is served by highly competent specialists on honorary basis.

Dr. S. M. Merchant, while speaking on "Gastroenteritis and common Liver problems in Children" emphasised the importance of fluid therapy in diarrhoeas and the danger of giving antibiotics unnecessarily".

Dr. N. B. Kumta, while speaking on "Paediatric Emergencies" said that taking the proper history and understanding the



A section of the audience of medical practitioners who were addressed by specialists in paediatrics.

causes of coughs and colds was more important than rushing in to treat them.'

Dr. V. P. Athavale, while speaking on "Recurrent Respiratory infections in Children" spoke on the diagnosis and treatment of convulsions in children at all ages and emphasised the importance of early diagnosis of intracranial infections and major epilepsy.

Dr. Y. K. Amdekar, speaking on "Recent Trends in Immunisation" explain-

ed the rationale behind various immunisations and outlined their scientific use to benefit the community at large.

The speeches were followed by questions and answers.

Prof. T. V. Ramanujam thanked the speakers, the delegates and the sponsors of the programme M/s. Nascent Industries for their active assistance to Shanmukhananda Medical Centre, which is run on a highly subsidised basis.

Padavarnas of Swati Tirunal*

By

Dr. GOWRI KUPPUSWAMY, Mysore

&

Dr. M. Hariharan, Tanjore

Varnas are a class of compositions which present the form of a raga through musical phrases distributed within a set frame work in two parts - the Purvanga (consisting of Pallavi, Anupallavi and Muktayiswara) and the Uttaranga (consisting of Charana-pallavi and Ethukkada swaras).

Varnas fall into two types-Tana varna and Chaukka varna. The former are in medium tempo and the latter, in slow tempo. The slow tempo of the chaukka varnas, which also contain svara-sahitya, affords facility to the dancer to present these pieces in appropriate gestures. The sahitya of this class of varnas is based on the Nayaka-nayika bhava and steeped in eroticism and in this respect, they closely resemble Padas. For this reason Chaukka varnas are also known as Padavarnas.

A Versatile Composer

Maharaja Swati Tirunal is a versatile composer of diverse musical forms. In composing dance forms of music, he drew inspiration from the reputed dance master and choreographer Vadivelu, who was a member of the reputed Tanjore Quartette. Vadivelu served for some time as the Maharaja's court musician and he was a gifted and well known composer of dance forms too. Besides innumerable Padas and a few Javalis and seven Tana varnas, Swati Tirunal has also composed eighteen Padavarnas. This is a remarkably large number considering the intricate skill and deep imagination demanded by this class of compositions. No other composer can lay claim to such a variety and bulk of Padavarnas. But even this list may not be exhaustive and it is possible that a diligent search may enable us to unearth

*Paper read at the Natyakala Conference II on 23-12-1982 at Madras.

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more of these compositions by Swati Tirunal.

Erotic Mysticism

Swati Tirunal's Padavarnas can be classified into Sthava varnas and Sringara varnas. The Sthava varnas are mere doxologies: in other words, their themes are restricted to the praise and glorification of various deities. On the other hand the Sringara padavarnas are based on Madhura bhakti which deals with dignified divine love symbolising the yearning of the individual self (Jeevathma) for union with the supreme soul (Paramathma). The idea of conceiving God as the Nayaka and the human soul as the Nayika is quite ancient. This concept of Nayaka-Nayika bhava with dual significance of spiritual and mundane love pervades the entire canvas of Swati Tirunal's sringara varnas and the royal composer has eminently succeeded in portraying this erotic mysticism coupled with Bhakti in these compositions. The three main characters in his Sringara varnas are the Nayaka, Nayika and Sakhi: they

are respectively the Paramathma, the devotee (Jivathma) and Guru, who leads the devotee on the path of mukti or salvation. The important themes covered in these Sringara varnas are the following: (i) Nayika prays to the Lord directly imploring His love and mercy, (ii) the Nayika overtly complains about the unfaithfulness of the Nayaka in showing greater attachment and favours to her rival: (iii) the Nayika persuades the Sakhi to go to the Nayaka, appraise Him of her anguish and fetch Him to alleviate her suffering: and (iv) the Sakhi describes the Nayaka's love-stricken condition and remorse to the Nayaka, conveys him her message and seeks His mercy in getting rid of the Nayaka's agony. These different facets of the Nayaka-Nayika relationship have been admirably brought out by Swati Tirunal in his Padavarnas.

Swati Tirunal's 18 known Padavarnas are as follows:

Sthava varnas :

1. Saridisavasa	Todi	Ata	Krishna
2. Jagadisa Srijane	Suddhasaveri	Ata	Narasimha
3. Ha Hantavanchitaham	Dhanyasi	Adi	Brihadisvara
4. Sadhu Vibhata	Bhupala	Adi	Padmanabha
5. Saveriha.tanuja	Saveri	Adi	Parvati
6. Chapala Sampad	Bhairavi	Adi	Padmanabha
7. Sadaramiha bhaje	Madhvamavati	Adi	"
8. Palayamam deva	Purnachandrika	Ati	Siva
9. Rama Akhilaripu	Begada	Ata	Rama

Sringara Varnas

10. Dani Samajendra	Todi	Adi
11. Paramakula	Saurashtra	Rupaka
12. Satara Kamini	Kalyani	Adi
13. Sami ninne	Yadukulakambhoji	Adi

14. Sarasa mridupada	Kambhoji	Adi
15. Sa vama rusha	Khamas	Adi
16. Sarasijanabha kim	Athana	Adi
17. Sarasasundara	Nilambari	Adi
18. Sa Paramavivasa	Ghanta	Adi

Only two of his Padavarnas are in the same raga viz., Todi. He has employed seventeen different ragas for these Padavarnas - Todi, Suddhasaveri, Saurashtra, Kalyani, Dhanyasi, Bhupala, Saveri, Bhairavi, Madhyamavati, Yadukulakambhoji, Kambhoji, Khamas, Athana, Purnachandrika, Nilambari, Ghanta and Begada. While the vast majority of these compositions are set to Adi talai three are in Khandajati Ata tala and only one in Rupaka tala. Four of these padavarnas have sahitya in Telugu and the rest in Sanskrit. It is worthy of mention that Swati Tirunal was the first composer to adopt Sanskrit for Padavarnas.

It is but natural that many of Swati Tirunal's Padavarnas are dedicated to his family deity, Lord Padmanabha, but there are also a few on other deities like Rama, Krishna, Narasimha, Siva and Parvati. This bears testimony to his catholicity of outlook. Among his Sthava Padavarnas, Saridisavasa (Todi), Jagadisa srijane ((Suddhasaveri), Ha hantavanchitaham Dhanyasi), Palayamam deva (Purnachandrika), Saveriha tanuja (Saveri) and Ramaa-khila (Begada) are on Lord Krishna, Narasimha, Brihadisvara, Siva Parvati and Rama respectively, while Sadhu vibhata (Bhupala), Chapalasampad (Bhairavi) and Sadaramiha bhaje (Madhyamavati) are on Lord Padmanabha.

Three conspicuous features about Swati Tirunal's Padavarnas are (i) their rhetorical beauties (ii) their general format and (iii) their rhythmic structures.

(i) Rhetorical beauties :

Rhetorical beauties met within these padavarnas are of three types viz., instances of Swarakshara, instances of Yati patterns of prasa, The padavarnas in Todi, Khamas, Athana and Saurashtra contain instances of Saurashtra.

Coming to Yati patterns, one can cite the instances of the Padavarnas in Todi (Dani samajendra), Nilambari, Bhupala and Saveri.

The beauties of prasa are innumerable in these Padavarnas. Eloquent examples are the varnas in Todi, Nilambari and Kalyani.

(ii) General format :

As regards the general format we can see pronounced artistic skill with the Dhatu of many of these padavarnas.

(i) The Padavarna 'Sa vama rusha' (Khamas) is in the nature of the Nayika's complaint to her divine lover Lord Padmanabha. The lower limit of the raga sanchara is Mandra nishada and there is no descent to the Mandra sthayi at all. The visesha sanchara மகஸ occurs in the Mukhtayi swara while the arohana-avarohana occurs at the close of Mukhtayi. One meets with the characteristic sanchara மநித frequently. The 3rd ethukkada swara is divided into 4 symmetrical parts each resting in Dhaivata.

(ii) The theme of the Padavarna 'Dani Samajendra' (Todi) centres around the Nayika's disappointment in love resulting

from the Nayaka's indifference towards her, recounting of her frustration and remorse to the Sakhi and her entreaties to the latter to go and inform the Nayaka of her plight and bring Him to assuage her suffering

In the 4th ethukkada we find the following cascade of descent. பதபம / மபமக / மககரி / ரிகரிஸ. The 3rd ethukkada has a symmetrical descent in the first avarta: மர, பமரபம / கர, மகரமக / ரீ, ரிகமகரி / ஸா, ரீஸரிக. In the next avarta we can see the phrase with initial swara increments forming a pleasing progression. மகரிஸா / பமகரிஸ / தமகரிஸா, / நிதமகரிஸா, / ஸநிதமகரிஸா. In the fifth ethukkada swara one finds Tisragati in the laghu and first drutam of the 3rd avarta and in both drutams of last avarta.

(iii) The Padavarna 'Saturakamini' (Kalyani) commences with the Sakhi straight away telling the Nayaka about the love-stricken and afflicted state of the Nayika and suggesting that it is upto Him to remove the latter's suffering. The range of this Padavarna is from Mandrasthayi Panchama to Tara sthayi Gandhara. All the sections have swarakshara synchronism at the beginning. One can see in the Mukhtayi the beautiful swara cascade: ஸரிக / ரிஸரி / தரிஸ / பதரி / மபதரி. The charana and the 1st, 2nd, 4th and 5th ethukkada sections end in the full arohana merging into Nishada the beginning note of the charana. Only the 3rd ethukkada section ends as ரிகமத. The 2nd ethukkada section has four equivalent phrases with Shadja as eduppu and nishada as Nyasa. ஸா, ரிகரிஸரி / ஸா, மகரிஸரி ... The 3rd ethukkada swara has eight equilinear phrases with panchama as eduppu and Madhyama as Nyasa பா, மகரிகம / பா, தபமகம ...

In the 4th ethukkada swara, one can see eight different beautiful phrases ending in Nishada. ரீ, தபமபத / ரீ, தரிஸரிஸ. This Varna brings out the raga-bhava of Kalyani in its entirety.

(iv) In the Padavarna Paramakula hridayam (Saurashtra) the 3rd ethukkada swara is constituted of a series of permutations with constant graha phrase.

(v) The range of the Padavarna 'Sarasara sundara' in Nilambari is from Mandara nishada to Tarasthayi rishabha. The eddppu swara of Pallavi in Tara shadja, of the anupallavi panchama, of the muktayi again thara shadja and of the Charana panchama. Thus the Varna is in the Shadja-panchama. The dhatu of the beginning of the Charana is identical with that of the first avarta of the anupallavi. The fine swara cascade in the last ethukkada is noteworthy: ஸரிபம / ரிபமக / பமகஸ.

(vi) In the muktayi swara of the Padavarna 'Saverihatanuja' (Saveri) a set of eight phrases begin in Tara shadja.

(vii) The third ethukkada section of the Padavarna. (Sadhu vibhata' (Bhupala) is constituted of a series of eight equilinear phrases beginning in Pachama svara.

Eight Padavarnas of Swati Tirunal contain what is known as the anubandha consisting of an avarta or two of sahitya after the last ethukkada swaras. The Anubandha is not, however an innovation introduced by Swati Tirunal, in this respect he has only followed the earlier tradition.

In the anubandha the names of the ragas are also coined along with. The following is the sequence of such occurrences.

Chapalasampat	<i>Bhairavim</i> mem papatvim
Sadhu vibhata	<i>Bhupala</i> kanikara
Palayamam deva	<i>Purnachandrika</i> nibhanga
Sarasa mridupada	<i>Kambhodhi</i> ritirathya
Sa paramavivasa	<i>Ghantakarana</i> sathgati
Sarasijanabha	Lokatharaka <i>athana</i> manasa
Sarasara sundara	<i>Nilambariyashanitya</i>
Sa vama rasha	te <i>mukhamajanaya</i>

(iii) *Rhythmic structure :*

When we consider the rhythmic structure of Swati Tirunal's Padavarnas, we find some peculiar and unique features. The Pallavi and Anupallavi of the Padavarna 'Sarasijanabha' (Athana) start in the first count of the laghu, while the other angas start at Sama. Ordinarily in Adi tala varnas only the Sama eduppu is common. But in this varna we find the kinds of eduppus - Atita and Sama.

His Purnachandrika varna set to Adi tala is a case in point. The whole sections of Pallavi, Anupallavi and Chittaswaras

has each three avartas - surely an off number for setting the number of avartas. According to the original manuscript this varna is set to Tisra gati. It is however worthy of note that Muthiah Bhagavathar and Ranganatha Iyer do not agree with its structure in Tisra gati.

The charana sahitya for this varna is set for $1\frac{1}{2}$ avartas, followed by ethukkada swaras, each beginning from the middle of an avarta and ending either at the middle of an avarta or the close of an avarta. A most noteworthy feature in respect of these charanas is that unless the 3rd and 4th ethukkada swaras are sung twice, the original Tala structure of the charana sahitya changes.

A GREAT COMPOSER

The fact that Maharaja Swati Tirunal was a gifted and versatile artiste in the realm of music can be seen from his numerous Padavarnas. They form a rich and variegated treasure of dance compositions which he has bequeathed to posterity. Through their wide variety, outstanding quality and eloquent appeal of Bhakti, he has established his immortality as a composer.

ERRATA

In the Article on "The great Violins" in the January '83 Number.

For "SATHYANATH" read
"SATYANATH"

At end of para 1, p-31, for "Caprices" read "Caprices"

In para "The Parts", the 10th line should read "treble foot end of the bridge inside the"

In p-34, in the para "Tuning", 10th line, for "string" read "bridge".

Cultural Scene in Karnataka

By

T. B. NARASIMHACHAR

As I have remarked in my earlier reports, not a quarter passes without some festival or other being conducted by the several organisations in Bangalore-not excluding the Government-sponsored Karnataka Sangeetha Nritya Academy. It is true that, though the institutions are notionally democratic, containing ten or more elected members on their committees of management, the intensity and/or utility of their activities depend upon the personality of one or more of the office bearers. This applies to the Academy also in which the younger elements, led by the popular flutist B. N. Suresh, are playing a dominant and lively role in shaping its activities. They have taken the activities of the Academy outside the limits of the State to Madras, Calcutta and Bombay, where they have arranged cultural festivals by the artistes of Karnataka with the cooperation of the local Kannada Sanghas. This has given a much-needed morale boost to the local artistes who have been nursing a grievance that they are not encouraged by their own people.

Enlightening Sessions

For a change, the Academy arranged a four-day academic meet in the evenings instead of in the mornings at the Malleswaram Sri Rama Mandiram Hall. This yielded good response from both artistes and audience. It was inaugurated on December 6th by Sri B. V. K. Sastri and presided over by Dr. R. S. Mugali.

Dr. Mugali spoke about Kalaanubhava (artistic experience) and pointed out the need for rapport between artistes and audience to result in Kalaanubhava. Vidwan M. A. Narasimhachar gave a talk on the life and works of Walajapet Venkataramana Bhagavathar, the most wellknown disciple of Saint Tyagaraja and a Vaggeyakara in his own right. To illustrate this, his daughter M. A. Meera sang some select compositions. Sri B.V.K. Sastri referred to the beauty of the lyrical and musical content of 'Anthahpura Geethegalu' composed by late Dr. D. V. Gundappa. Coloured slides showing the exquisite sculptures at Belur which inspired the poet to compose these songs were screened. Simultaneously appropriate songs were rendered by G. R. Jaya and S. Usha.

Padams and Javalis

Sharada Hangal of Dharwar traced the origin and prevalence of the 'Raaga-Ragini' scheme in Hindusthani music before the advent of the 'Thal-Melakarta' scheme. R. K. Srikantan spoke about the patronage to fine arts in general and music in particular, extended by the Mysore Rulers. He referred to the role of Jayachamaraja Wodeyar as a Vaggeyakara and sang some songs in Sindhuramakriya, Pratapa-varali, etc. Lalitha Srinivasan, a leading danseuse, spoke about the common aspects between padams and javalis as also their dissimilarities. To illustrate these

points, she danced a padam in Yadukula-kamboji and a Javali in Khamach.

There was a symposium on 'Desya Ragas' with Dr. V. Doraswami Iyengar as the coordinator. Ratna Shivashankar of the local Maharani's College explained the prejudice of certain authors towards 'Desya Ragas' and pointed out that these ragas were mostly taken from other musical systems to augment the repertoire of Marga ragas. The results have been very satisfactory from the point of view of aesthetic. By way of illustration she sang some Desya ragas. Kamala Purandhare of Dharwar University traced the history of Desya ragas and said that thanks to the innovative attempts of enterprising musicians, we have these Desya ragas which have become very popular.

Hindustani music

'Hindustani music today' was the subject of an extremely illuminative talk by Prof. B. D. Pathak. He traced the changes brought about in Indian music by Amir Kuru during Muslim rule in India, the influence of Tansen during Mughal rule, the course run by Dharmic Sangit and Durbari Sangit (religious-music and court-music) and the impact of the patronage extended by the Rulers of different states, resulting in the concept of 'Gharanas' in Hindustani music as a matter of prestige (Izzat). He said that the Gharanas in reality meant only the shift in the accent on different aspects of music performance. He appealed to the practitioners in the field to shelve all ideas of the superiority or otherwise of one Gharana over another in order to ensure healthy progress in the field of music.

Stage nostalgia

C. Honnappa Bhagavathar, a veteran stage and screen actor and at present the

President of Karnataka Gana Kala Parishat got into a nostalgic mood and recalled the halcyon days of the stage in Karnataka. In doing so he talked about some great actors and reenacted some scenes from popular stage plays in which he was Arjuna and Smt. Manjula as Subhadra sang old time favourites with all fervour and involvement. The superb highpitched and melodic voice of Manjula thrilled the audience.

Bharathanatyam

Three dance teachers, viz., K. B. Madhava Rao, Usha Datar and Leela Ramanathan participated in a symposium on different styles in Bharatha Natyam'. While all of them generally conceded that the variations amongst schools of Bharathanatyam was a distinction without a difference, Mrs. Ramanathan claimed that she belonged to the traditionalist group, whatever she may have meant by it. There was only one common authority for all forms of dance in India, namely, Bharatha's Natya Sastra. The talk about 'Bani' meant only the emphasis on different aspects of dance—Nriya and Abhinaya by the different protagonists of the medium in the different regions of our country. There is no need for anyone to claim superiority over the others as what is essential is the adherence to certain basic rules, concluded S. N. Chandrasekhar, the coordinator.

Navarasa in Ramayana

H. R. Kesavamurthi, a senior dance teacher, spoke about Navarasa in Ramayana, which could be brought out in Bharathanatyam. His daughter B. K. Vasanthalakshmi illustrated this point by presenting nine incidents from Ramayana in dance. There was a symposium on the art and technique of violin play in

which two violinists, A. Veerabhadria and H. V. Krishnamurthi, participated with R. R. Kesavamurthi as the coordinator. Several speakers who were invited to be observers of the academic sessions offered their remarks on the various subjects dealt with. Mysore V. Subrahmanya, the great-grandson of Veena Seshana, compeered the programmes on all days efficiently. Dr. Gangubai Hangal, the Chairman of the Academy, delivered the valedictory address. Thus, the meet was a success.

A Rare Experience

Of all the dance forms in South India Kathakali and Yakshagana are retaining their pristine form without yielding to any haphazard innovations. Thus they present a folksy originality and robustness to which the audience must be mentally prepared. A Kathakali programme 'Veer Hanuman,' was presented on the 19th of December at the Malleswaram Sri Rama Bhajana Sabha hall by Malleswaram Sangita Sabha with the cooperation of industrialist K. P. Nayar. Kalamandalam Kerala Varma and his troupe made it a rewarding experience by their involvement. The highly individualised and elaborate costume and make-up added authenticity to the several characters.

Nritta, Nriya and Natya

By a meaningful regrouping of the constituent elements of Bharathanatyam recital, R. K. Vasanthalakshmi was able to project some variety in her programme at the Ravindra Kalakshetra. In the Nriya items she presented her training under three Gurus—the Natakuranji Varnam under Smt. Rukmini Devi of Adyar, the Padam in Varali from Mylapore Gowri Ammal and the Javali and Ashtapadi from Dr. Venkatalashamma of Mysore.

The Veeranjaneyaswami temple at Mahalakshmi Layout has become a landmark thanks to the giant figure of Anjaneya carved out of solid rock. This year's festivities provided rich musical fare. Most of the star artists figured in the series and their performances were highly satisfactory, thanks to the devoted interest evinced by K. P. Nayar.

There were two Veena recitals which deserve special mention. One was by Geetha Bennett, daughter of Dr. S. Ramanathan, himself trained in the Karai-kudi Brothers' veena tradition. The kalapramana adopted by her was such as to highlight the ragabhava, the gamakaladen sangathis and sancharas, avoiding most of the gimmicks indulged in by present day veena players. Tirumale Sharda of the duo known as Tirumale sisters gave an interesting veena recital under the auspices of the Tyagaraja Gana Sabha. The above remarks apply to her programme also.

Tyagaraja Aradhana

All over the land, Tyagaraja and Purandharadasa Aradhanas are being celebrated but that at Srirangapatna on the banks of the Cauvery has its own importance. Mukhaveena Narayanappa, a disciple of the great Nadaswara vidwan of yesters-years, Angappa Pillay, has with great devotion built a temple for Tyagaraja in that town and has been celebrating Tyagaraja Aradhana in which musicians from Bangalore, Mysore, etc., participate.

Another festival

It was the turn of the Karnataka Gana Kala Parishat to conduct its thirteenth five-day musicians' Conference and Festival during the last week of January. This year each day the morning sessions

began with Gamaka Vachana by way of invocation to give a boost to the rendering of epic classics in Kannada. Vidwan V. Venkatasubba Rao presided over the conference and was conferred the title 'Gana Kala Bhooshana'. The academic sessions began with an illustrated talk by the president (a vainika) on four decades of veena play in Karnataka. He pointed out that the vainikas of yore were also vocalists and hence their veena technique followed mostly the vocal pattern. The instrumental technique is gradually coming into its own. Dr. V. Doreswami Iyengar referred to the need for maintaining 'Vadya Dharma', to maintain the individual identity of the veena.

'March of Carnatic music in Karnataka' was the subject of an interview with two veterans of the state—Titta Krishna Iyengar and Belakavadi Srinivasa Iyengar, by Mysore Subrahmanya and Tirumale Sachi Devi. The views of the two musicians brought out the differences in teaching, learning and exposition of music by the practitioners of the past and present generation, due to changes in living conditions and the consequential change in the approach to music, on account of exposure to extraneous influences.

Dr. Siddiah Puranick compered a study on the role of Vachana gayana (literally, singing of prose compositions). He dwelt on its historical background and pleaded that musicians do select such compositions as permit of musical rendering. 'Manodharma Sangeetha' or 'Improvisatory music' was the subject of a talk by R. R. Kesavamurthi. He said that the outcome of both intellect and effort constituted creative music. In the Carnatic tradition, the scale of a raga is only a guideline to understand the movement and ramifications of a raga, by way of moorchanas and prayogas to

expand the scope of a raga. This principle applied to swara-kalpana also, where one can improvise any number of swaravarthas.

A. Subba Rao traced the growth of Haridasa "pantha" in Karnataka and elsewhere, based on Vasudeva or Krishna Bhakthi cult, from the times of the Greek invasion—nearly 2000 years ago, and pointed out that as their main aim was the rendering of philosophical truths and tenets (then contained in Sanskrit texts) in colloquial Kannada to reach the common man, we have the lyrics; the introduction of a classical musical set-up was a later effort.

Youngsters Impress

The State Sangit Nritya Academy again came into the picture with a six-day festival of music and dance during the first week of February. Instrumental and vocal, Hindusthani and Carnataki music recitals, Bharathanatyam and Kathak programme, as also Sugam Sangits constituted the mainstay of the programmes in the wake of the annual awards function. The recipients were R. N. Doreswami (veena), Pallavi Chandrappa (vocal) and Manikrao Raichurkar, Sangameswara Gurav-Hindusthani vocalists, P. R. Bhagat, a Harikatha performer and V. S. Kosuika Bharathanatyam Guru of standing. It is a matter of regret that V. S. Kousik died within a month of his receiving the award. The entertainment programmes provided an opportunity for young and old, familiar and unfamiliar artistes to present their fare under the auspices of the Academy, though in programmes of short duration. Dr. V. Doreswami Iyengar's veena recital was upto his standard. There were live Bharathanatyam recitals and one Kathak. The latter by Daksha Seth of Ahmedbad proved a rewarding experience.

A mixed homage to Purandharadasa

In the wake of the above, the Academy arranged a five-day Purandhara Aradhana festival at Mysore Jaganmohan palace. Though the hall was packed on all the days, the fare provided by as many as 30 artistes lacked the serenity and devotion appropriate to the solemn occasion. The senior and junior artistes presented their usual katcheri fare with Purandharadasa compositions. The musical feature by Prof. S. Ananthanarayana and party, the speech by M. Chaluvaryaswami, Prof. G. Varadaraja Rao and Prof. C. K. N. Raja made amends by dwelling on the personality of Purandharadasa as a social reformer and as a devotee of God,

spreading Bhakthi cult during the tumultuous days following the fall of the Vijayanagar Empire.

Many institutions vied with one another to felicitate Dr. Doreswami Iyengar on the conferment of 'Padma Bhushan' on the Republic day.

R. S. Kesavamurthi

The sudden death of R. S. Kesavamurthi, a veteran vainika of this state, who has left behind ten sons all of whom are musicians—apart from a number of disciples—was a shock to the music world. He was the father of R. K. Srinivasamurthi and R. K. Suryanarayana who is known at national level.

Letters to the Editor

Sir,

I went through your elegant pieces on your US visit (January issue) and especially your interview with Jon Higgins. You have indeed produced an excellent issue. It is quite an achievement to maintain a consistently high standard each time. Your editorial expert touches stand out. Your footnote about Salvatore Accordo (in my article on 'The great Violins') is an up-to-date information.

However, your good efforts are devalued by proof errors and the quality of printing.

Yours

T. C. Satyanath
Former Managing Director
J. Thomas & Co. Cochin

Sir,

I found 'Carnatic Music in America' in 'Shanmukha' (Jan'83) very interesting—your questions were apt and Higgins' views frank and worthy of note. His preamble—"I feel my own inadequacy in providing any understanding or wisdom that you don't have yourself"—provides a clue to his attitude to learning. My compliments to you.

Prof. R. C. MEHTA,
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A New Melakarta Raga Scheme

By

Dr. MANCHALA JAGANNATHA RAO

Recently, AIR Hyderabad presented an interesting and thought provoking programme entitled 'Dwimadhyama Mela Ragas'. The programme was presented by Sri Rajaram, the Station Director, (grand-son of Late Mysore Vasudeva-charya, the doyen of composers of modern times). The great musicologists of yore devised the Melakarta scheme of 36 Melakarta Ragas with Suddha Madhyama and the same 36 with Pratimadhyama, in all 72 Melakarta Ragas. The one possibility of using both Madhyamas, eliminating Panchama altogether, was never contemplated or was left out by our ancients, has been exploited by Sri Rajaram in his programme. It is really an amazing possibility opening new vistas in Karnatic music. Immediately after listening to the programme, I met Sri Rajaram and had a detailed discussion with him on this scheme.

The original 72 Melakarta scheme was devised with each Melakarta to include all the seven notes both in Arohana and Averohana. The basic notes Sa and Pa will remain the same, while Ri, Ga Dha and Ni will be changing in the first 36 Melas with Suddha Ma; and the same 36 variations of these four notes with Prati Madhyama will form the later 36 Melakartas. But, in the new scheme innovated by Sri Rajaram, the 36 variations will be the same as in the 72 Mela scheme but with *both Madhyamas* instead of either Ma and Pa.

Tambura Tuning

A fundamental doubt that arises with this new scheme is the basis for the tanpura which is the basis for sruti in Karnatic Music, because in the new scheme of Sri Rajaram there is no Panchama at all. If we eliminate Panchama and use Madhyama instead, in Tanpura, it will be nothing but the Madhyama sruti we generally use now. The conspicuous absence of Panchama in the new scheme poses the problem of tuning the Tanpura.

One simple solution may be to tune all the four strings as Shadja or in the alternative, to tune the important notes of the raga to be played or sung, just as our friends in the North do. It will be a new innovation for Karnatic music, no doubt, because we are accustomed to tune tanpura with Sa and Pa even while rendering ragas that avoid Panchama, such as Hindola, Abhogi, Sri Ranjani, Hamsanandi. Even in veena and other instruments the same practice is adopted, though of course musicians of recent times are tuning Suddha Madhyama in place of Panchama. However, it is not possible to tune Madhyama in cases of Pratimadhyama ragas that avoid Panchama such as Hamsanandi and in such cases it is better to tune the important notes of the raga.

Shadja Tradition

A relevant point of tradition is worth mentioning here. Some of our traditional-

ists never touched ragas eliminating Shadja or Panchama. They believed that Shadja is the basic note without which the gamut would be incomplete and elimination of Panchama was believed to be eliminating Parvati, divine consort of Lord Shiva. The divine couple is believed to be the incarnation of sound. Though of course we may justify and satisfy ourselves that intermingled echoes of Shadja, Panchama, Antaragandhara could be heard in Shadja itself and hence we need not be so particular when we sing or play ragas without Panchama.

Close Notes

Another interesting point worth mentioning in Sri. Rajarama's scheme is the close and frequent occurrence of notes in the melas. For instance, in one raga, Shadja, Shatsruti Rishabha, Anataragandhara, Suddha Madhyama, Prati Madhyama, Shatsruti Dhaivata, Kakali Nishada and Shadja will occur, while in another raga Shadja, Suddha Rishabha, Suddha Gandhara, Suddha Madhyama, Prati madhyam Suddha Dhaivata, Suddha Nishada occur. Of course, as we are not accustomed to listen to such ragas frequently, it will be odd to listen to these new ragas in the initial stages. As a matter of fact, even in the existing 72 Melakarta scheme there are many such Vivadi Mela Ragas which have gone out of circulation and remain in books alone. They stand as examples of academic excellence alone.

In the existing 72 Melakarta scheme Mayamalavagowla (15), Kharaharapriya (22), Harikambhoji (28), and Sankarabharanam (26) are the main melakartas which are the reigning kings of the kingdom of Karnatic Music with a galaxy of retinue in Janya ragas. Of course, Kalyani (65) is the lone king with a few Janya ragas in the latter half of the 72

melakartas scheme. Some of the remaining are in vogue as Melakarta Rngas such as Todi (8), Chakravakam (16) and Bhairavi (20) with a few Janya ragas, and we find compositions of great composers in those ragas. A few Melakartas remained in use as Melakarta Ragas alone.

Immense Scope

Likewise, there is immense scope for some of the Melakarta Ragas in Sri Rajaram's scheme to become popular, with the delicate combination of notes and immense scope for developing beautiful combinations. It is upto modern composer and musicologists to select such Melakartas from this scheme and compose Geeta, Varna, and Kirtanas to make them popular and enrich the treasure house of Karnatic Music.

There was a time when it was a rule or taboo that any of the Ri, Ga and Ma, and Dha notes should not be used with its second note together and Bhashanga Ragas came thus into existence for the ragas employing the two variations of the same note in them and they stand as excellent examples with rich compositions.

As is the age old custom, new innovative experiments naturally encounter certain resistance in the initial stages but when the beauties of these innovative ragas are enjoyed by listeners, they will definitely be accepted in due course.

I hope that some of the Mela Ragas in the new scheme of Sri Rajaram will definitely be acceptable and they will enrich Karnatic Music with a variety of compositions.

The only task that will remain to be attended to will be to name these Melakarta Ragas according to the 'Kata Payadi' formula of Venkatamakhi.

Cultural Scene in Bombay

By

Dr. SULOCHANA RAJENDRAN

Craze for Swaras

A veteran who has been part of the oft-hailed 'glorious past' Narayana Iyer hits the nail on the head when he points to the advent of the swaraprastharas, the craze it has created in Carnatic music, as the beginning of the decline in classical music. He quotes from medical dissertations to prove how voluble swara-singing damaged the vocal chords and reduced the pitch, compelling every thing to a condensed form. As a practical solution to curb the ills and raise the pitch and standards, he suggests elimination of swara-singing and enlarging *akaara* sadhaka. This would also help remove the wrong notions about Carnatic music being too capsuled, kriti-oriented, mechanical and fast-moving. In fact, the gap between the two Indian musical styles would be narrowed if the raga alapanas in Carnatic idiom are started from the bass and developed elaborately and leisurely, note by note. If Kalyani for instance, were essayed in this manner, there would be in the end little distinction from the Hindusthani Yaman, he asserts. This is worth attempting and emulating. It may also eventually ensure better understanding and mutual appreciation between the exponents of the two systems.

Dr. Emani S. Sastry's Aesthetics

In the midst of its Golden Jubilee Year celebrations, the Bombay Andhra Mahasabha & Gymkhana presented two Andhra artistes of eminence who have surged to the forefront with original artistry

Sajan Milap, a local organisation dedicated to Hindustani music, honoured itself when it felicitated during its annual Gharana Sammelan, a self-effacing octogenarian and perhaps the oldest living violinist who preferred to play a low publicity key but whose contribution to the world of music could not justifiably be ignored. Rearing two generations of performing violinists in the two streams of Indian music and grooming them to the top is no easy task that Shri A. Narayana Iyer undertook. If the topnotch violinist T. N. Krishnan is what he is today and Dr. N. Rajam has made it to the vanguard of the Hindustani music world, it is all, no exaggeration this, fruits of the untiring labour and untold sacrifices of their father Narayana Iyer. Little wonder, he was hailed as a "Gharana" himself and felicitated.

Beside the topnotch son and daughter, granddaughters Viji and Sangeetha are already familiar names in Carnatic and Hindusthani concert fields respectively. Closely following them are Sriram, Kalavathy and Ramnarayan.

Narayana Iyer has not rested with grooming the violinists alone. Of his 'silent contribution', the technique of making the violin sound almost 'gayaki' (near-vocal) is significant. "Fingers skipping on the finger-board and traversing the whole length of the instrument", is not all that easy it sounds. It needs precision and control, the veteran said.

and imagination. Emani Sankara Shastri and Shoba Naidu are household names in the field of performing arts.

An eminent vainika who has explored the potentialities of the veena, Emani is, on the one hand, steeped in the finest traditions of Indian music and on the other, attuned to the colourful orchestrations of the West, and aptly deserved the felicitations of the august body. Emani's researches on "Gamakas" are said to have unfolded the possibilities of playing diverse systems of music on the veena. And as the principal producer-conductor of the National Orchestra he has had ample opportunities to demonstrate his views. A recent telecast of Gowrimanohari in the Doordarshan national network was more than proof of his achievement in this area.

Many organisations availed of his stay in the city and sponsored his recitals. Following the one in Andhra Mahasabha, he played at the Rasika Rajani Sabha, Ghatkopar and performed at the annual day celebrations of Bhakta Rasika Ranjani Sabha, Anushaktinagar. In the vainika's recital one had the taste of classical Carnatic music cast in orchestral mould. Kritis, like "Vathapi" (Hamsadhvani), "Ninnuvina" (Navarasa Kanada), "Nagumomu" (Abheri) had in their orchestral rendition much popular appeal, their Sangathees cascading in myriad tone-colours. The Thanam facet revealed his grip over the various musical systems.

However, the essence of classicism, far above entertainment and enduring in melody and bhava emerged when Emani played with deeper musical sensitivity and introspection. From heavy strumming to soft twang and subtle deflections (gamakas) made a world of difference. More touching

was his Pantuvarali alapana and the Kritis "Appa Rama Bhakti", to cite an example. Accompanying him, daughter Kalyani faithfully toed his style. Chandrasekhar-Gopalakrishnan gave an inspiring percussion support on the Mridangam and Ghatam.

Shobha Naidu in Fine Form

From a performing exponent to an institution-head, Shoba Naidu has come a long way. No flamboyance, no dramatisation. There is restraint, reticence and refinement in her abhinaya, polish in nritta and magnificence in gait. Truly, she deserved the "Nritya Choodamani" the Krishna Gana Sabha, Madras, awarded.

In her recital, the Director of Kuchipudi Arts Academy, Hyderabad (at the Shanmukhananda Hall in Jan.) carried a lot more of that 'glittering yellow meyal' in the matter of deft dancing. And Kanakadurga's melodious and seasoned support added to the classical weight of the Kuchipudi idiom.

Among the refreshing fare Shobha presented, Uthukkadu Venkatasubbier's "Marakatha manimaya" (Arabhi), one of his Saptarathas, stole the show. With inherent rhythmic complexities, the 'ratha' in visual exposition rose to epic dimensions especially in the depiction of the Krishna-Sudhama episode. The brass plate Taran-gam finale in a sawaljawab fashion clicked well.

Radha tossed betwixt the 'madhura geetam' of her lord that entranced her and his fun and frolic with the gopis that enraged her was a fine portrayal in sathvikha-bhinaya Shoba did for the Asthapadi. All told, a performance par excellence that started on a sombre note of Narayaneeyam besides suave "Manasa Sancharare" (Saama).

Valli's Vivacious Dance

Hopes of a bright future for performing arts were revived when the pioneer institution, the Shanmukhananda Sabha featured many young artistes who have earned a name in their respective fields. It started well with Alarmel Valli's classically striking Bharata Natyam (December) and included the Raga-reckoner Ravi Kiran's Gottuvadhyam (February) and Nagamani Srinath, the latest star-vocalist to rise from the Bangalore firmament.

Alarmel Valli's dance recital elicited keen interest: Slim with sinuous elegance, graceful articulation, expressive eyes and a fine feel for laya, she danced her nritta with ease and joy. Her abhinaya eschewed elaborate dramatisations and the suggestive mime and subtle portrayals were apt. The low profile of the Pandanallur school was evident. One noted with relief the absence of the element of flamboyance so much in evidence in the recitals of even senior dancers nowadays. Her repertoire comprised among others, the Khamas Varnam "Saamiyai Azhaithuvaadi", "(Po) Vaddante" (Pantuvarali) and (Thiruvotiyur Tyagarajan) (Atana). A significant feature of the recital was the enchanting music by Sudha Raghunathan.

Ravi Kiran Brilliant

It was a very rare and pleasant experience to watch Ravi Kiran grow from a prodigy Raga wizard to a mature performing artiste. Those who were astonished at the stunning displays of his Raga-Tala knowledge as a tiny tot some years ago, were now pleasantly enchanted by his masterly performance at the same venue and on an instrument which many an aspirer has given up after initiation. No spoilt child, thanks to guarded grooming, Ravi Kiran left one in no doubt that very soon he would make it to the top.

There was deflective elegance, delectable grace and penetrative poignance in his playing. Sahana, Mohanakalyani and Varali were instances. And his Kritis- renditions of "Giripai", "Bhuvaneshwariya", "Eti Janma" retained a gayaki touch on the Gottuvadhyam. Ravi Kiran's preference for aesthetics over mere technique came off in his Sankarabharana alapana and "Swara Raga" carried the full feel of the sahitya.

A near-vocal Raghuvamsa' (Katankuthoohalam) eliminating all the tight-rope sangathis that is usually made of it came as something unique from so young an artiste. The elder percussionist, Palghat Krishnamani, treated him not as a fresher but as a full-fledged artiste and accompanied with flavour.

Nagamani Srinath's artistry

There have been quite a number of women artistes hailing from Bangalore who have captured the concert forum. After M. S. Sheela, it is now the turn of Nagamani Srinath who enraptured rasikas with melodious music and methodical approach. Nagamani's voice has a sweet tone with mellowed glow and she sings with a reposeful strength and subtlety. Behind her vivahara is her tenacious training and sadhakh under no less a teacher than the late Ramnad Krishnan.

Nagamani's Begada, Lathangi, Todi and Shanmukhapriya excelled each other in aesthetics and articulation. "Marivere" and "Dachukovalena", for instance, were interpreted with a rare feel of the latent bhava of the sahitya.

Her Dasarnamas were quite moving and modes like Kalyanavasantham and Brindavanasaranga could not miss their mark. Team spirit was the core of the

accompanying artistes who contributed to the overall success of the concert, of which one took home some very sweet memories.

Shakuntala Narasimhan's Maturity

The Bharatiya Society and Music Triangle presented vocalists who have taken to music with a sense of dedication. A busy city scribe, Smt. Sakuntala Narasimhan, Asst. Editor of "FEMINA", made it almost an 'Upasana' at Bharatiya (Jan). Her melodious voice has a poised splendour and evocative sustenance. It was more of an 'anjali' to the vaggeyakaras whose kritis she rendered with a deep feel for the Raga and Sahitya.

"Vandeham" (Hamsadhvani), "Evarani" (Devamruthavarshini), "Evarura" (Mohana and "Dwaithamu sukham" (Ritigowla) were some of the compositions which received chiselled treatment. Sakuntala scored high in Varali and Todi. "Seshachala Nayakam" and the Tisra Jhampa Pallavi in these ragas brought out her wealth of imagination and clean presentation.

Jayalakshmi Santhanam's classicism

Jayalakshmi Santhanam is a traditionalist to the core, in style and selection, firm in laya, and tuneful to the dot. Her concert at the Dinanath Mangheshkar Hall (Feb) for the Music Triangle reminded one of the observation Saint Tyagaraja makes "Suddhamaina manasuche suswara muthu" (pure mind, correct intonation and deflection and without swerving from the path of tradition)—in his famous Todi Kriti "Kaddanuvariki". Belonging to the Ariyakudi school, Jayalakshmi rendered a number of compositions strikingly, such as

"Gajavadana" (Hamsadhvani), "Evarikai" (Devamanohari), "Ramanatham" (Kamavardhani) displaying her imaginative skill and scored high marks in Saveri and Bhairavi. Her "Ranganayakam" (Nayaki) was truly heart-warming.

Chitra Sundaram Returns

It was a big home-coming for Chitra Sundaram who gave a sparkling Bharata Natyam recital at the Sophia Hall (aegis : Music Academy & Bhulabhai Memorial Institute). A dancer with fire and dynamism Chitra's technique merged finely with attractive aesthetics. And her emotive energy is well-proportioned through lucid expressions.

Highlights of her performance were Papanasam Sivan's Nattakuranji Varnam "Swami Naanundan Adimai" and Dikhshitar's "Ardhanareeswaram" (Kumudakriya.) Intricate nritta and intelligent sancharis made the numbers wholesome essays. The ardhhanareesvara concept had a perspective depiction-vigour alternating with grace propounding the tandava-lasya elements. Added to the visual depiction was the meticulous nattuvankam by Nalini Raghu.

Aradhanas Galore

It was an aradhana quarter and Bombay did not lag behind others in paying anjali to the Saint musician of Tiruvayyaru Sri Tyagaraja and Sangeetha Pithamaha. Sri Purandara Dasa. Sri Tyagaraja Sabha, Shunmukhananda Sabha, The Bharatia Society, Mysore Association, Shri Vallabh Sangeethalaya-were some which celebrated elaborately featuring local Vidwans and up-and-coming youngsters here.

News And Notes

A Great Teacher

Appadurai Narayana Iyer was honoured in his 86th year by the Sajan Milap at its fifth gharana sammelan recently. If some eyebrows go up on reading this name it would not be surprising at all—so absolutely self-effacing and aloof has been this great teacher of violin, who is guru and father to two of the most brilliant maestros adorning the Carnatic and the Hindusthani music stage to day, Sangitha Kalanidhi T. N. Krishnan and Dr. N. Rajam. This writer has known Mr. Narayana Iyer for decades but does not remember many occasions when he was present at the concerts of his talented son and daughter. That is the key to the man. Having trained his pupils, Mr. Iyer regards himself as *functus officio*. There has seldom been a teacher who took greater pains to teach his pupils—there is not another who so totally effaces himself. "Shapeless protoplasm" as Menuhin would say, were transformed into competent violinists by him. Menuhin wrote about his preceptor Persinger : "What he gave me as a musician was insight into music, and as a teacher, a degree of devoted attention which, I only later discovered, not all teachers were capable of". These words apply equally well to Mr. Iyer.

Late in life, Mr. Iyer has been dogged by tragedy. In the space of three years, he lost two brilliant sons who were holding

top management positions. According to George Steiner, "The Creator, the supreme artist, carries the scars of his greatness—either in some twist of personality or through private and public desolation...". When this writer called on Mr. Iyer for condolences within a few days of the death of his son, T. N. Mani, he was teaching violin to his grand children and talked to me only after the lesson was over - a great Karma Yogi indeed.

National Awards

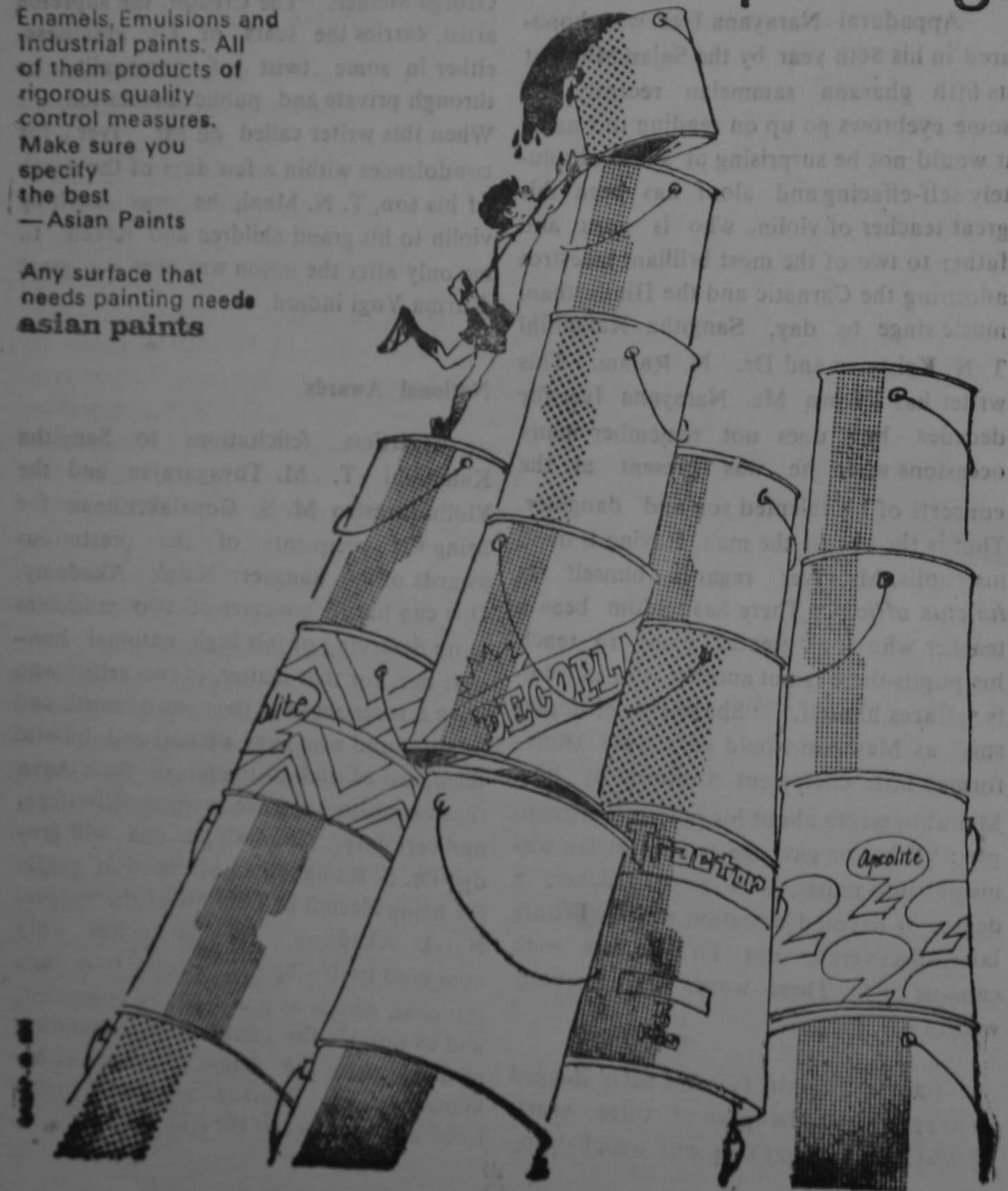
Heartiest felicitations to Sangitha Kalanidhi T. M. Thyagarajan and the Violin maestro M. S. Gopalakrishnan for being the recipients of the prestigious awards of the Sangeet Natak Akademy. One can hardly conceive of two musicians more deserving of this high national honour; nor, for that matter, of two artists who have a surer sense of their own worth and mission and who have a bland and blissful disregard of such distinctions. Both have that exquisite balance between self-esteem and certainty. Similarly, no one will grudge Dr. S. Ramanathan his meed of praise for being elected as a Fellow of the Sangeet Natak Akademy. The latter has only honoured itself by this gesture to a fine musician who is as mature as he is modest, and as notable for clarified understanding of music as for the immense range of his knowledge. Dr. Ramanathan should prove to be a great asset to the Akademy.

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Maharani Sethu Parvathi Bai

The death of octogenarian Sethu Parvathi Bai, the late Maharani of Travancore, is a water-shed in Carnatic music history. To her great gifts of statesmanship in which she collaborated with Sir C. P. Ramaswamy Iyer, the brilliant Dewan of former Travancore, the Maharani added the all too rare gift of a discriminating musical taste. She gave the right kind of patronage to Carnatic music, not only through the creation of the Swati Tirunal Music Academy at Trivandrum, (and thereby helping to focus the world's attention on the musical genius of her illustrious forebear), but through her own mature Sangeetagnana. Herself an accomplished Veena artist, it was not easy for even senior musicians, the leading lights of this generation, to get her imprimatur for their music's excellence. The Maharani could easily see through displays of extravagance or of immaturity because her eyes and ears were attuned to unblemished perfection in the highest traditions of Carnatic music and she had a truly higher vision in music.

One remembers her prophetic remarks in her opening address to the 42nd Music Conference and Festival of the Music Academy, Madras in December 1968. She said "At present, *Sangeethagnana* has spread a good deal. But this may affect the depth and weight that our music is known for. The real contours and content of our music should not be lost sight of. We have a responsibility to ensure that the sastrasuddha and artistic ethos of Carnatic music are preserved". (Original speech in Tamil).

As the poet observed :

"Time and history ravage

Art salvages and makes whole

The artist imposes order on the chaos of existence".

x x x

Is Veena a Forlorn cause ?

Veena maestro S. Balachander is a strong believer in the axiom that "familiarity and habituation are important factors in determining attitude and taste" in music. Hence his passionate plea for inclusion of more Veena recitals in the music festivals at Madras. He convened a Press Conference at Madras recently to urge his point of view which was backed by a wealth of statistics proving that the 5 important organisations viz., the Music Academy, Indian Fine Arts Society, Sri Krishna Gana Sabha, Mylapore Fine Arts and Tamil Isai Sangam, which had arranged 46 instruments solos in all, had included only 16 Veena recitals. Violin Solos were only 9, but then violin as an accompaniment to about 113 vocal recitals got a fair share of the entertainment.

Statistics apart, the ambivalence of our approach to the veena is strange if not hypocritical. On the one hand, we shout from housetops that the veena is a hoary instrument, associated with Goddess Saraswathy, Sage Narada etc., that it embodies the principle of the 12 tone system with a latent capacity to go upto 22 srutis. On the other, we quietly ignore both tradition, musicology and aesthetics when it comes to choosing programmes. After all, the quality and range of interest of regular concert-

goers is restricted to the type of music they are exposed to; and if one wants, as crusader Balachander and all of us do, to refine the tastes and knowledge of the listening public, the veena is one of the best vehicles for such instruction.

veena recitals without too much of an eye on sales. Some time or other, they have to strike a blow for the quintessence of classical music and arrest the spread of false values.

KSM

Tail piece

"I would not for a moment advocate making musicians' lives even tolerably happy. If we once begin to do that, there is an end to all great music. Soon, there will be nothing left for them except suicide or the slower and more painful form of self-extinction known as 'taking pupils'.

Earnest Newman

Perambur Sangeetha Sabha's SOUVENIR 1982

Time was when this veteran Sabha produced some of the finest music ever heard, when great maestros like Karaikudi Sambasiva Iyer, Gayaka Sikhmani Ariyakudi Ramanuja Iyengar, Alathur Brothers and Palghat Mani Iyer gave concerts that remain imprinted in memory. After a period of hibernation, the Sabha is again active. In October 82, Mr. S. Sethuraman, the indefatigable Vice-president and his colleagues celebrated the Golden Jubilee with a series of excellent concerts—a welcome resurgence of good music in the stale atmosphere of capsuled music in Madras.

To mark the occasion, The Sabha published a a SOUVENIR, which contains serious, weighty articles on various aspects of our music culture (some culled from the past like G. V. Narayanaswami Iyer's article on Raga Bhava and Papanasam Sivan's on Konerirajapuram Vaidyanatha Iyer. With beautiful plates of H. H. Jagadguru Sri Chandrasekarendra Swami of the Kamakoti peeta and others adorning its pages, this Souvenir is a real Keepsake, a valuable memento, which must find a place on the bookshelves of art-lovers.



மார்க்கதர்சி சேஷ்யங்கார் கீர்த்தனம்

காபி ராகம்

ரூபக தாளம்

(22 - வது மேளமாகிய ஸ்ரீராகத்தின் ஜன்யம்)

மூர்ச்சனை { ஆரோகணம் — ஸாரிகமபதரிஸ
அவரோகணம் — நிதபமககரீஸா

பல்லவி

ஸ நி | ரி ஸ ரீ | ப ம ரி | க ம ரீ ரி ஸ ||
ரங் . | க^ப தே | பா . . | ஹி . மா ம் ஸ்ரீ . ||

ரி ஸ ஸ நி | ரி ரி ஸ ரீ | ம ப த ப | ம ரி க ம ரி ஸ ||
ரங் . . | கப . தே | பா . . . | ஹி . மா ம் ஸ்ரீ ||

ஸ நி | ரி ஸ ரீ | ஸா | ; ; ||
ரங் . | க^ப தே | . | . . ||

அனுபல்லவி

பா ம ப | ம ரி க ரி ரி ம ரி ஸ || ஸா ஸ ஸ | ஸ ஸ பா ப பா ம ||
மங்க^ள | க ர ஸங் க^ர ஹி த || அங் க^ஜ | நி ப^{மோ} ஹனாங்க^க ||

தா தா | நி ஸ் ரீ ஸ் ரி ஸ் ரி || நி தா நி ஸ் | த த பா மா ம ரி ||
க^{ங்} க^ர | ஜனக^க குட் து || ரங் . க . | ப^வ ப^{ங்} க^க கு ||

த நி பா | மா ரி ரி ம ரீ ஸ || நீ | ரி ஸ ரீ ||
ஹி . பா | ன் க^த த் கு ர தா^{ங்} க^க || ரங் | க^ப தே ||

ப ம ரி | க ம ரீ ஸ ||
பா . . | ஹி . மா ம் ||

சுரணம்

மா | மா ம ம | க ம ப | ம ரீ கா, க ||
பங் | கே கு ஹ | நே . . | த் ரா ||

க ம | ரீ ஸ ரீ ஸ | ரீ | கா மா ||
பங் . | ன ஸ ஜ ன | மி | த் ர ||

நா | ப த ப த ப ம | ப த | ரீ ஸ் ரீ ||
பங் | க . ஜ . ப் வ | நு தி | பா த் ர ||

ரீ | ரீ ஸ் தா ப | ம ப த நி | ப ம ரீ ம ரீ ஸ ||
பங் | க . ஜா ஸ | ஐ . . . | க . ள . த் ர ||

பா ம ப | ம ரீ க ரீ ரீ ம ரீ ஸ | ஸா ஸ ஸ | ஸ ஸ ஸ ப ப ப ப ம ||
சங் க ர | ஸ க் கி ங் க ர ப் ய | ஸ ங் க ட | ஹ ர த் னு ஜ ஜ ய ப் ||

தா த த | ரீ ஸ் ரீ ஸ் ரீ ஸ் | நி தா நி ஸ் | தா பா மா ம நி ||
யங் க ர | கோ பீ ஜ ன ம க | ரா ங் க . | நிச் சங் க ஸ்ரீ . ||

த நி பா | மா ரீ ம ரீ ஸ ||
வ த் ஸா | ங் க ரி ஷ் க ள ங் க ||

(ரங்க)

சுரணம் 2

ப் குந் | தா வ ன | லோ | லா . ||
ந் | த் க ர ஸு | சீ | லா . ||

கந் | தி த மு னி | ஜ ன | பால ||
மந் | த் ஹா ஸ | ஸு கு | ன ஜால ||

மந் த் ர | த் ர குந் த் ர த் ன | ப் குந் தா | ரக யோ கி ப் குந் த் ||
வந் தி த | ம் கு து ச ர னு ர ||

(ரங்க)

விந் த் | கு கு விந் தா த் | கோ விந் | த் ஜ ன ன ன் த் ||

Report on the Concert Tour of Mr. B. Suresh & party in U. S. & Canada (Extracts)

We were invited by the Carnatic Association of North America to tour both U.S.A. and Canada for about 2½ months during October-December 1982. We are the first Karnataka State artistes to be sponsored by them. (The team comprised Mysore Nagaraj (Violin), V. Praveena (Mridangam) and Bangalore K. Venkataraman (Ghatam) besides myself.

About 40 concerts were scheduled in different parts of the USA & Canada and we travelled several thousands of miles to cover this vast coast-to-coast tour from New York to San Francisco and Montreal to Houston.

Audiences

During the tour, it was observed that most of the Indians who have settled down there are deeply interested in classical music. Most of them possess huge collections of Recorded Music of various artistes. A few special concerts were also arranged by American Organisations at New York, Sandiego, Santa Barbara etc., where the audience consisted of mostly Westerners.

The perfect co-ordination, excellent team-work and the cordial understanding between the main and the accompanying artistes were very highly appreciated. Robert H. Browning, a journalist in New York, observed that *this is the best Instrumental Quartette heard in a decade.*

Special Features

During the concerts, several new features were introduced in terms of novelty. Different Pallavis were rendered in highly intricate Thala structures. In fact, Pallavis played in the unique cycles of

6½, 8½, 14½ beats were rendered for the first time in the concert history of Karnatak Music. Playing the Thanam in three speeds with Thala & percussive support was introduced for the first time in that country.

A wide variety of classical compositions of several composers in different Ragas & Thalas was presented during this tour.

Three Lecture Demonstrations were delivered at different Universities for the Western music faculty & students at post-graduate levels. These were very well received. They are keen to have more such Lecture Demonstrations in future.

Observation

It was really gratifying to note that in USA/Canada, Music education is made compulsory in the Primary Schools (upto a certain level) and every student is taught some instrument like Piano, Flute, Violin, Drums etc so that those with special aptitudes can take up further training for specialisation. It is perhaps high time that our Government consider introducing the study of music in the Primary stages of education itself as a compulsory subject (upto a certain level). This will not only create interest in music amongst the younger generation but also create ample job opportunities to those who have taken music as a full time career.

In view of the above, we feel that we did achieve considerably during this tour in propagating the classical music of India and we are happy that we were able to bring credit to our Nation and in particular, to Karnataka State.

FLUTE B. N. SURESH

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